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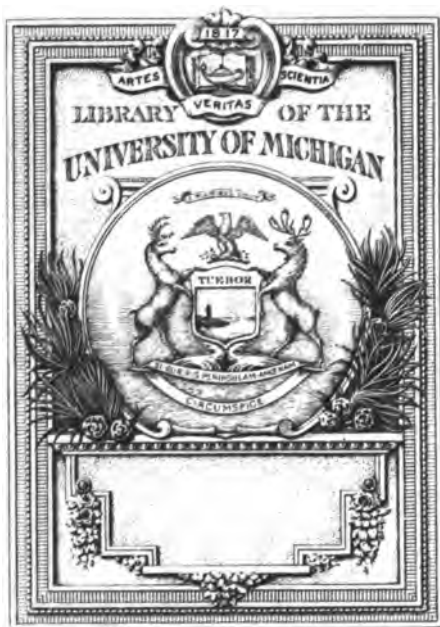
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**THE ESSENTIALS OF EXTEMPORE  
SPEAKING**



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# THE ESSENTIALS OF EXTEMPORE SPEAKING

BY

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## PREFACE

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The following pages aim to embody in clear and concise form the essentials of practical, extempore speaking. No attempt is made to add to the bibliography of oratory, which is already adequate. This can hardly be said, however, of the bibliography of practical address. A few admirable books on this phase of public speaking have appeared within recent years, but much that is helpful in the way of new viewpoints and new methods of presentation remains to be written. To distinguish between the aim of the writer on oratory and the purpose of the present treatise, I quote from a book,\* recently republished in this country, which represents the oratorical viewpoint:

"Once face to face, and at grappling point with his idea, he [the orator] will forget everything else. He will no longer see anything save the thought which he has to manifest, the feeling of his heart which he has to communicate. His voice, which just now was so tremulous and broken, will acquire assurance, authority, bril-

\* "The Art of Extempore Speaking," by Abbé Bautain.

liancy; if he is rightly inspired that day, if light from on high beams in his intelligence and warms his soul, his eyes will shoot lightning, and his voice the thunderbolt; his countenance will shine like the sun, and the weakness of humanity will undergo its transfiguration. He will stand on the Mount Tabor of eloquence."

The above represents a noble and inspiring conception of the speaker; to say anything further on that phase of the subject would, I am afraid, be in the nature of an anti-climax. But such a point of view is not calculated to minister to the requirements of the great body of students, teachers, lawyers, doctors, businessmen, and similar everyday people who will never have occasion to scale the heights of eloquence, but who often need to express their ideas clearly, forcefully, and attractively to their fellowmen. It is to such that the following pages are addressed.

The material used represents, in the main, a condensation and arrangement of the notes and criticisms which the writer has found most helpful to classes during ten years devoted chiefly to helping men—students, business and professional men—to develop their ability to speak effectively. One of the convictions which this experience has instilled is that in teaching public speaking it is easy to play a part in making "over-instruction the bane of modern education," as Professor A. M.

Hitchcock has trenchantly put it. Too many details, too much insistence on the delicate shades of effect, either in lectures or text-books, are apt to discourage and confuse the student. On the other hand, the subject may be presented in such a vague and sketchy way as to provide him with no substantial guiding principles and aids in the actual practice of speaking, which must, of course, constitute the backbone of his training. The writer has tried to avoid these extremes, and hopes that the result may be of service to those who are interested in practical, extempore address.

J. A. M.

New York City, June, 1917.



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**THE ESSENTIALS OF EXTEMPORE  
SPEAKING**



# The Essentials of Extempore Speaking

## CHAPTER I

### OVERCOMING THE DREAD OF SPEAKING IN PUBLIC

#### A. THE DREAD OF SPEAKING IN PUBLIC

There may be plenty of "big" speakers but the average man, young or old, educated or uneducated, experiences an unpleasant sensation when asked to talk in public. Often he flatly refuses such an invitation, and if pressed, perjures himself in offering excuses which may effect his escape. Sometimes for business or social reasons he cannot evade the necessity of addressing an audience. Then comes a period of worry, premonition of failure, and dread. His brain is agitated with the recollection of anecdotes and the construction of apologies for the poor speech which he expects to make. Finally, the average man gets through with the thing somehow and again resumes his peace of mind. Surely at a time when public utterance

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affords so many opportunities for helping one's self and others, this situation is to be deplored.

### B. OVERCOMING THE CAUSES OF DREAD

If we are to overcome this dread we must attack its causes. These fall mainly under three heads: the anticipation of "stage-fright," a mistaken idea of what is expected of a speaker, and poor preparation.

#### I. "*Stage-fright*"

The embarrassment felt upon facing an audience is not to be laughed away, for it is something very real as anyone whose knees have smote beneath him will testify. Indeed, however simple the occasion or small the audience, it is undoubtedly a test for the beginner to stand before the focused eyes and attentive ears of people who are checking up the words and thoughts as they fall from his lips. Even if the speech be only a toast at a convivial dinner, the position carries a measure of responsibility. The audience is silent; the speaker has the floor; he is expected to say something which has information or wit or, at least, good sense in it. And for the unpracticed person to satisfy that expectation is confessedly no trivial matter.

However, the difficulty is greatly exaggerated by the speaker's imagination. He assumes that

he is going to be scared, and almost broods over the supposed terror of facing an audience. Therefore, when the occasion arrives he is in a state of nervous tension which invites panic. The remedy for this weakness is to prepare for an address and then throw it off the mind until the final review of the outline just before speaking.

Another producer of "stage-fright" is a common misconception regarding the attitude of the audience toward the speaker. The latter is apt to imagine his listeners as looking for an opportunity to ridicule him or to rejoice in his failure. Under ordinary circumstances, where no unfriendliness toward the speaker exists, this is most certainly not the case. As a matter of fact a speaker in difficulty is rather less distressed than is his audience. Almost every individual in an average assembly feels that his own enjoyment depends largely upon the speaker's ease and felicity, and appreciates the effort that the speaker is making in behalf of the audience. The result is a composite spirit of co-operation and good wishes. A realization of this fact should further reduce the preliminary fear of embarrassment which in many cases haunts the speaker from the moment he has agreed to make an address.

The residue of apprehension should be met with a summoning of courage, of determination to go through the first half dozen appearances, after

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which a speaker will, ordinarily, experience a fair and increasing degree of comfort before his audience.

##### II. *Misconception of the Speaker's Task*

A second cause for dread is a misconception of what is usually expected of a speaker. The source of this faulty idea lies chiefly in the character of the speeches published in the average "collection," and the teaching of speaking which has obtained in the past and is still in vogue in many schools and colleges. The pieces which comprise the bulk of the collections mentioned are masterpieces of oratory, delivered on great occasions by the giants of the rostrum. Demosthenes, Cicero, Robespierre, Hugo, Patrick Henry, Wendell Phillips, Gladstone, Henry W. Grady, W. J. Bryan—such are the men whose most striking efforts are read by young men and women as models of the speaker's art. The lights and shades of Phillips' chiselled diction, the passion of Patrick Henry's burning periods, the lofty imagery of Webster's surging oratory, the telling pathos of Grady's vivid word-pictures—such are the features which are studied and rehearsed under the tutelage of instructors who frequently possess an unfortunate excellence in dramatic interpretation, serving to obscure rather than to advance the real aim of studying public speaking.

## The Dread of Speaking in Public 5

And what is the relationship between this kind of reading and study and the dread which the average man feels when asked to address an audience? Simply that he has more or less unconsciously acquired from it a false notion of what is expected of a speaker. If the things which he has read or studied are models, then he must attempt to deliver himself in a profound, dramatic, or elegant manner. Is it any wonder that he quakes inwardly when called upon to speak?

In pointing out the misconception derived from the study and practice of masterpieces, it is only fair to draw a clear distinction between the results as applied to dramatic interpretation and to practical public speaking. The practices which have just been mentioned are very likely valuable for the former, but of comparatively little worth for the latter, because the student is working with types of matter and style which he will probably never use. Thundering orations against Catiline, soul-stirring appeals to arms, and "key-note" speeches are rarities. What everyday students of public speaking may more profitably take as models for study and practice are the best addresses delivered from day to day by doctors, lawyers, engineers, business men and others who are speaking in clinics, courts and lecture-halls; at clubs, conferences and committee meetings. A current newspaper file contains better material

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for study than does a set of "Masterpieces of Oratory." I do not mean to say that great orations are not worthy of careful consideration, but that they are clearly out of place as models for the man who wishes to explain the workings of a piece of mechanical apparatus, to give an account of the proceedings of a convention, to deliver an address on the drama, or to discuss the merits of a product which he wishes to market. What any speaker should first strive for is substantial material not brilliant imagery, clearness not profundity, common enthusiasm not glowing passion. As long ago as 1886, Thomas Wentworth Higginson wrote in his "Hints on Speech-Making," "Always speak in a natural key, and in a conversational manner. The days of pompous and stilted eloquence are gone by." So one may dismiss the dread which arises from the mistaken idea that a speaker is expected to orate after the manner of past-masters of the art.

### III. *Poor Preparation*

The third cause for dread of speaking, poor preparation, is the most important and at the same time the most surely avoidable. It is of greatest importance because the hardest task for a public speaker is to face an audience without material or plan. Such a situation is strikingly suggestive of the time-honored "bricks without straw"

proposition. Moreover, in this connection it is well to point out that a speaker should always have a definite topic for consideration. Nothing is more apt to result in ineffective preparation than a vague idea as to what one is going to talk about. A person who proposes to discuss "something touching upon labor unions, international arbitration and the minimum wage law" faces an enormous task of investigation—a task which he will probably leave undone. Even any one part of the above subject would be rather broad and indefinite for the unpracticed speaker. Much more adaptable to satisfactory preparation are such clearly defined topics as, "The Aims of Labor Unions," "The Shortcomings of Labor Unions," "The Difficulties of International Arbitration," "What International Arbitration Has Accomplished," "Why We Need a Federal Minimum Wage Law," etc.

But let us suppose that a person has chosen a definite topic and that he knows the great danger of lack of preparation. Here is a critical juncture at which speakers sometimes weaken, thereby nurturing the feeling of dread. The weakness lies chiefly in one or more of the following attitudes: laziness, a forlorn hope of sudden inspiration or of picking up material from other speakers, and ignorance of how to prepare. The first two of these may be dismissed with a brief comment.

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Laziness is absolutely inadmissible in the lexicon of the public speaker. If he knows his subject-matter, well and good; if not, he must get it. As for borrowing, or, better, stealing from fellow-speakers on a program, the result can hardly be expected to be other than a thing of shreds and patches. Ignorance of how to prepare properly is a really excusable cause for dread of speaking in public and will require careful consideration in a later chapter.

### C. SUMMARY

In the foregoing pages we have noted that the majority of people dread to speak in public. This feeling is partly due to an expectation of "stage-fright," which can be largely overcome by not brooding over the supposedly terrifying occasion; by realizing that an audience is ordinarily composed of sympathetic and well-disposed persons; and by a summoning of courage for the first few attempts, which serve to accustom a speaker to the situation. Another cause of dread, a faulty idea of the speaker's task, is removed when the speaker realizes that he is not expected, nor desired, to follow the style of the masters of oratory, but merely to talk in a straightforward and interesting conversational manner. The last and most important source of dread is obviated by avoiding poor preparation, which is usually due

## The Dread of Speaking in Public 9

to laziness, dependence upon inspiration or borrowing, or ignorance of how to prepare. Before considering the specific steps which are to be taken in preparing for an address it is desirable to get a thorough understanding of the purposes and methods which constitute the foundation of speech making.

## CHAPTER II

### THE FUNCTIONS OF THE PARTS OF A SPEECH

#### A. THE DIVISIONS OF A SPEECH

The person who wishes to acquit himself creditably and to influence his hearers in modern speaking, whether for social, professional or business reasons, may not be particularly interested in the names which the Greeks and Romans gave to their divisions of an oration. And it does seem rather immaterial except for historical purposes. It is, however, desirable to know what successful speakers of to-day aim to do in beginning an address, in developing it, and closing it. Furthermore, it will be helpful to determine, as far as possible, what means they use to realize their aims. With these ends in view we shall, for convenience in discussion, divide the speech into the well-known introduction, development or body and conclusion.

#### B. THE FUNCTIONS OF THE INTRODUCTION

##### I. *Gaining the Attention*

The average audience to which a speaker addresses himself has many and varied interests

## The Functions of the Parts of a Speech 11

as it awaits the opening words. A sick child, a falling stock-market, an impending lawsuit, an acrobatic fly on a bald head in the next row—any number of things have already set up counter-attractions before the speaker begins. With his opening words the speaker interrupts the progress of these various contemplations, and in the usual settling that heralds the salutation he has the momentary attention of the audience by virtue of the situation itself. The dullest speaker imaginable will get the advantage of this sudden interruption of the various trains of thought. A preoccupied pedestrian is likely to glance upward when a shadow crosses his path. Seeing only a crow he will instantly revert to his interrupted thoughts, but if he sees an aeroplane his attention is arrested. Similarly, the critical moment in the opening of a speech is not at the outset, but immediately afterward. It is even possible that the first three or four sentences may not be distinctly heard amid the rustle of the settling process. But these opening sentences should, of course, be in preparation for that critical moment at which the attention must be arrested.

### II. *Arousing the Interest*

Having caught the attention, the speaker next aims to arouse the interest of the audience before attention lapses. When the above-mentioned

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pedestrian looks up to see what caused the shadow on the path, his train of thought is not dismissed; it is only interrupted. If the object does not interest him, his mind will revert to its former occupation or will be attracted by some new suggestion. So, when the speaker has gained the attention he must not allow it to relax, but must proceed at once to arouse an interest which displaces all other claims.

### III. *Presenting the Main Theme*

With attention gained and interest aroused, the speaker's next purpose is to present the topic idea in such a way that the listeners will be prepared to understand the succeeding discussion and be favorably impressed with the speaker personally, his attitude toward his subject, and his attitude toward his audience.

### IV. *Transition to the Development*

At this point comes the transition from the introduction to the development of the topic. Brevity is desirable here, and not the circumlocution, the backing and filling, the apparently aloof manner with which some speakers approach the substantial part of their discourse. This shying at the barrier is sometimes due to mere loquacity or ill-timed affection for anecdotes; sometimes to a lack of knowing what point to begin with;

## The Functions of the Parts of a Speech 13

but chiefly, I believe, to the fact that not all speakers realize that the audience is eager to hear the message, if there be one, and is readily bored by indirectness or suspense at the transitional point. Two or three sentences which serve to lead directly and logically into the first phase of the discussion are generally adequate and most desirable.

### C. THE FUNCTIONS OF THE DEVELOPMENT

There are some people who can talk in public, filling their allotted time and more, beginning nowhere in particular and ending everywhere in general. Obviously that is poor and ineffective speaking. When a person makes an address with a real purpose he should aim to produce certain effects in each part, but since the body or development is the most significant division, he should give particular attention to its functions.

#### I. *Emphasizing the Main Theme*

Almost every good speech will have a central idea which constitutes the speaker's message—his chief reason for making the address. To keep this central idea in the minds of the auditors is the first aim to be observed. Various factors tend to induce the speaker to violate this injunction, but if the audience is permitted to become vague

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as to the main theme, the effectiveness of the speech is undoubtedly weakened.

### II. *Producing Conviction*

A second purpose of the development is to bring out a variety of facts, inferences, ideas, examples, illustrations, logical conclusions—all the material of elaboration—in such a way as to impress the listeners with the soundness of the central theme. In this way is built up the chief aim in the development—conviction.

### III. *Establishing Distinct Salient Points*

Again, the speaker aims in the body to develop strong leading points, each one standing out clearly in support of the chief message. At the same time he strives to unfold the subject in such a way that the audience cannot fail to understand not only the bearing of each part upon the whole but also the relationship of part to part.

### IV. *Holding the Listeners' Interest and Sympathy*

Finally, in developing his topic the speaker seeks to sustain and increase the interest of his listeners as he proceeds. Moreover, at all times he aims to hold their sympathy and to keep their emotions sufficiently active to secure the proper mingling of persuasion and conviction.

## The Functions of the Parts of a Speech 15

### D. THE FUNCTIONS OF THE CONCLUSION

Though the conclusion of an address might seem to present a minimum of difficulty, one often hears a speaker who is either unwilling or unable to finish properly. It is the section which appears to offer the greatest temptation to more or less aimless loquacity. This is not altogether inexplicable. When a person has delivered the burden of his address and triumphed over his initial nervousness, or has interested and pleased his audience, he is likely to experience a very noticeable feeling of elation. With increased confidence and a corresponding fluency of brain and tongue, an inclination sometimes manifests itself to repeat, to elaborate still further, to add details previously omitted, or even to launch upon a new topic. Such a prolongation is not in keeping with the true function of the conclusion. Nor is it desirable, on the other hand, to close abruptly, to take the audience by surprise. A speaker who finishes his address with the development of the final phase of the discussion is apt to leave a confused or unfavorable impression. He certainly does not take advantage of the excellent opportunity which a real conclusion affords, due to its position at the end of the speech. The concluding part generally remains most vividly in the listeners' minds. It is, therefore, desirable that the speaker should avoid

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wearying the audience with unwarranted prolongation, or leaving it confused or dissatisfied by an abrupt termination. With this caution against two common shortcomings, we may turn to the proper functions of the conclusion.

### I. *Rounding out the Speech*

The speaker should aim in the conclusion to convey the impression of completeness, of having rounded out the address in a finished and satisfying manner.

### II. *Clinching the Central Idea*

The conclusion also affords an opportunity for a final embodiment of the speaker's message in such concise and untrammelled form that his listeners will carry the essentials away with them.

### III. *Arousing Enthusiasm and Exhorting to Action*

Finally, the speaker should try, whenever the nature of the subject warrants it, to arouse enthusiasm for the views set forth. Although ever mindful of the emotions of the audience, the speaker has aimed chiefly in the development to appeal to the mind, to convince. Now, having established a foundation of conviction, he is in a position to appeal more directly and intensely to the emotions. At this point is afforded, also,

## The Functions of the Parts of a Speech 17

the best opportunity to appeal for action in case such a response is desired.

### E. SUMMARY

To sum up briefly, we have seen that each of the three parts of a speech has special functions. It should not be inferred from this that the speaker is prohibited from striving in any given part for certain effects which he seeks more especially in another division. Indeed, it has been stated, for example, that he should try to hold the interest throughout the speech, and that he should keep the emotions active in the development as well as in the conclusion. But there are certain purposes which are best served in the introduction because of its position. The same is true of the body and the conclusion. The introduction aims to gain attention, arouse interest, present the theme in a clear and appealing manner, and to make a brief and logical transition to the body. The body seeks to emphasize the main theme, to elaborate convincingly the leading points which support it, and to keep the sympathies of the audience keen and its interest rising. The conclusion gathers up the threads of the discourse into a satisfying whole, gives a final, penetrating embodiment of the chief message, arouses enthusiasm for the views advanced, and, when feasible, exhorts to action.

## CHAPTER III

### INTRODUCING A SPEECH

There are several ways in which a speech may be aptly and felicitously introduced with a view to realizing the aims stated in the preceding chapter. In choosing the type of introduction for a given address the speaker should, in general, be governed by one or more of the following factors: the time at his disposal, his own temperament, the kind of audience addressed, the topic of discussion, the attitude of the audience toward the speaker and subject, and the manner in which he intends to develop his theme. Some of these conditions require special consideration, but we shall first discuss the methods which apply under ordinary circumstances.

#### A. COLLECTING ONE'S FORCES

After the customary salutation of the presiding officer, the speaker will do well to collect his forces in silence until the room is quiet enough to permit him to be heard distinctly. This will obviate two faults of common occurrence. In the first place, this moment or two of poising before the flight

is calculated to prevent the speaker from uttering hastily phrased sentences, in a breathless manner. During the first instant of facing an audience, only an experienced speaker has full command of his language and feels physically at ease. Most persons are momentarily unsteadied by the situation; the breathing is not under control and the heart action is irregular. In this condition one is apt to garble or express awkwardly even a carefully planned opening. A brief pause will remedy this fault. In the second place, it will prevent the speaker from wasting his introductory remarks in the subsiding murmur of the audience. The loss of the opening words tends to create a bad impression on the audience, and is further unfortunate in that these words are usually essential to the full understanding or appreciation of that which follows. The speaker, then, derives distinct advantages by taking time to look over his audience deliberately while getting his bearings and awaiting silence.

#### B. AVOIDING THE THREADBARE APOLOGY

With the actual beginning of the address there is apt to come a temptation to follow a widespread and hackneyed convention—to apologize. As was suggested in the first chapter, some men begin to organize their apology as soon as they consent to appear in public. In not a few instances,

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to be sure, it is the most apt and convincing feature of their entire performance; but that is a disgrace to the speaker rather than a tribute to the apology. There may, of course, be a real reason for asking the indulgence of the audience on account of hoarseness, illness, lateness or some other unavoidable shortcoming. The hoary custom of craving quarter on general principles, however, is one of the lamest means of getting under way. It does not arrest attention; it does not arouse interest; it does not tend to secure for the speaker a favorable attitude on the part of the audience; and it certainly has no bearing on his subject-matter. What may, then, be used to best advantage at the outset?

### C. EFFECTIVE OPENINGS

#### I. *Reference to Attendant Circumstances*

If the circumstances attending the speaker's presence on the platform are of especial interest or significance, he may fitly open with comments on the fact. Suppose, for example, the invitation to speak had reached him at a distance and when he was occupied with thoughts very different from those of the present moment; this might lead to a very interesting contrast. Or, if recently he had spoken on a similar subject to a very different kind of audience, he might use this as the

basis of an interesting comment on the various groups who are working and thinking in different ways toward the same ends. Again, if the speaker has previously addressed the same body, he might refer to his pleasure on that occasion, or comment on the changes which have since occurred, affecting the lives of those present. It is to be carefully noted that in using these, or any of the following openings, it is desirable to make the initial remarks lead into the theme, just as the introductory bars of a good piece of music merge into the opening of the melody proper.

## II. *Complimentary Opening*

A second method of opening is by expressing pleasure in the present opportunity, and deftly complimenting the audience on the work they are doing for the cause under consideration, or the interest which they have shown in the subject of discussion. This complimentary opening should be used, however, with discretion. Too often it is employed without reasonable warrant, and even the most unpretentious audience has a quick composite sense for the detection of flattery, insincere compliment, or anything whatever that is bogus. Probably many of my readers have heard of the prominent politician who failed lamentably in an effort to curry favor with an uneducated New York audience by speaking in

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his shirt-sleeves. If a compliment is deserved by the listeners and is sincerely intended by the speaker, it constitutes a felicitous beginning. Under such circumstances it helps to create a pleasant relationship between speaker and audience. The bogus compliment, on the contrary, is apt to recoil, greatly to the speaker's disadvantage.

### III. *Narrative-Descriptive Opening*

Another excellent means of opening is a brief narration or description. A really good anecdote or a striking description of some significant object or scene is one of the surest bids for attention and interest. There is no doubt that audiences like stories especially. They liked them long before that famous Speaker made such effective use of the parables, and it is safe to say that they will always respond to a lively tale.

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on the question of child labor he might open with a concrete picture, not overdrawn, of a big Chicago refrigerating plant on a broiling day in summer; of massive doors which separate the icy temperature within, from the terrific heat without; of little boys of ten or twelve years, who in operating these doors must undergo the enervating effects of this alternation of heat and cold. In an entirely different tone, the following opening of a recent biographical address suggests how stimulating a simple description can be.

"One hot August day in 1831, a gawky youth of twenty-three could have been seen walking along the streets of New York for the first time. His clothes were patched and soiled, his coat cuffs were far above his wrists and his pants scarcely reached his ankles. A much worn hat covered his head and all the worldly possessions he was not at that moment wearing were tied in a handkerchief and carried on a stick across his shoulder. There was nothing about this youngster to suggest that he would soon become one of the greatest moral, intellectual and political forces of his times. Yet this was Horace Greeley's arrival in New York."

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that the picture may be vivid, and unobscured by minor details.

In case the narrative is used, the speaker must, as a rule, depend upon tales that he hears or reads. But inasmuch as the humorous anecdote is most favored for getting the audience in a proper frame of mind toward speaker and subject, the problem of finding effective narratives is comparatively simple. The newspapers and periodicals are sprinkled with humorous bits, many of them bright, snappy and easily adaptable to a great variety of subjects. While writing this paragraph I glanced at the daily paper on my desk and took at random the first anecdote that appeared, running as follows.

"The late John Philip Quinn, who for twenty years traveled all over America exposing the electric roulette wheel and other cheating devices used in gambling, had a reform story that he would tell while exhibiting his queer paraphernalia in his private car. 'Don't be afraid of reform,' he said; 'help every poor fellow who wants to reform. The way most people act you'd think they all believed religiously in the following reform story.' 'You stopped smoking because she asked you to?' was the question put to a solemn looking chap. 'Yep.' 'And you stopped swearing because she asked you to?' 'Yep.' 'And you gave up your poker parties and went into

refined, serious society for the same reason?' 'Yep, yep.' 'And yet you never married her!' 'Well, you see, after I'd reformed like that I found I could do better.'"

To link the point of this story to the theme of any reform discussion the speaker would need only to say something to the effect that the X association or the Y party has reformed, or is reforming, and is already aiming to do better. This random anecdote merely serves to indicate a type of narrative opening which puts an audience in good humor, and foreshadows the point of the address. In the papers and magazines are to be found scores of such items, and it is a good idea to clip the best of them and file them for use when occasion arises.

#### IV. *The Literary Reference*

Another way of opening, akin to the narrative-descriptive method and highly favored by good speakers, is the literary reference. It may be an allusion to a character, a scene, an incident, a theory or a bit of philosophy in some poem, play, novel or other literary work. The effectiveness of this kind of opening is increased if the allusion be to some well-known work, or writer at least, for the average audience is pleased to recognize a literary acquaintanceship. And such self-satisfaction subtly reacts to the speaker's legitimate ad-

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vantage. The essential thing to be observed in making a literary allusion, as in the use of all illustrative matter, is that the point of reference should be perfectly clear in its bearing on the topic idea. The following introduction from President Wilson's discussion of "Progress" illustrates the manner in which a literary reference may fitly open an address.

"In that sage and veracious chronicle, 'Alice Through the Looking-Glass,' it is recounted how, on a noteworthy occasion, the little heroine is seized by the Red Chess Queen, who races her off at a terrific pace. They run until both of them are out of breath; then they stop, and Alice looks around her and says, 'Why, we are just where we were when we started!' 'Oh, yes,' says the Red Queen; 'you have to run twice as fast as that to get anywhere else.'

"That is a parable of progress. The laws of this country have not kept up with the change of economic circumstances in this country; they have not kept up with the change of political circumstances; and therefore we are not even where we were when we started. We shall have to run, not until we are out of breath, but until we have caught up with our own conditions, before we shall be where we were when we started; when we started this great experiment which has been the hope and the beacon of the world. And we

should have to run twice as fast as any rational program I have seen in order to get anywhere else."

#### *V. Allusion to Timely Remark or Incident*

Sometimes a timely remark, bit of conversation or incident which involves one or more of the factors of the subject under discussion affords a very apt opening. A reference to something which has been said by a previous speaker, or in a recent conversation, puts the speaker at once upon an easy and intimate footing with his audience. Again, in these days of such a multiplicity of news items, one can almost always find an account of an interesting happening which pertains to one's topic, whatever that may be.

#### **D. PRESENTING THE SUBJECT**

From any one, or combination, of the above means of getting attention and arousing interest the speaker may proceed to the presentation of the topic idea. If the subject is complex, or unfamiliar to the audience, he may use any or all of the following factors as a foundation for the discussion proper: (1) an account of the significant steps in the history of the subject leading up to the present; (2) an analysis of the existing state of affairs; (3) a careful explanation of the terms

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of the subject; (4) a summing up of the expository matter by a specific statement of the essential phases which must be discussed in order to arrive at a satisfactory conclusion. How much, if any of this exposition, need be used depends upon the nature of the subject, the nature of the audience, or both.

### E. INTRODUCTION UNDER SPECIAL CIRCUMSTANCES

#### *I. Determined by the Subject*

In some cases the essence of the whole speech is historical or expository. Such, for example, would be an account of a convention, a biographical address, or the explanation of a machine or a manufacturing process. Obviously, little or no introductory exposition would be required in such a case to prepare the audience to understand the subject. On the other hand, for certain complex topics, particularly those which are argumentative, the audience needs an explanatory introduction in order to be able to judge with understanding the merits of the ideas advanced in the development of the address. A talk on "The New York City School System," let us say, might need for introduction only the appeal for attention and interest. But the subject, "Should New York City Adopt the Gary System?" would

require a careful elucidation of terms and conditions.

## II. *Determined by the Audience*

The nature of the introduction is further determined by the audience addressed; first, in respect to its understanding; second, with reference to its attitude toward the subject. Naturally, if a particular body of listeners is conversant with the terms, general history and bearings of a subject, the speaker will be freed in great measure from preliminary explanation. Indeed, any superfluous exposition would tend to weary, or perhaps antagonize, the audience. On the contrary, if a given audience is unacquainted with the general subject for consideration, however simple it may be, care must be taken to provide adequate initiation.

Then as to the attitude of those addressed. Sometimes an audience is so keenly interested in a subject that any of the customary bids for attention or interest are a waste of time, or even out of place. In other cases there may be hostility toward the speaker personally, or toward the views which he is known to hold. The speaker must, in that event, make an attempt at the very outset to placate his hearers. To start out directly to force his ideas down the very throats of an unsympathetic audience is likely to result disas-

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trously. Brutus could tell the cobblers and carpenters of Rome to keep still and hear what he had to say, but Antony with his courteous explanation of his presence got much the better of the bargain. And what is of even greater significance, the average modern audience, in spite of points of similarity, is not to be mistaken for a Roman mob. But while it cannot be bullied, it is almost always favorably responsive to an appeal for a fair hearing; or to a statement of earnest desire to get at the truth of a vexed problem; or to a modest plea setting forth the speaker's qualification for venturing to discuss the topic; or to an expression of sympathetic understanding of the listeners' attitude toward the matter under consideration. Probably some of my readers are familiar with Henry Ward Beecher's successful opening appeal for "fair play" in one of his anti-slavery speeches, before an intensely hostile audience in Liverpool. After speaking briefly of his opposition to slavery, and of the Southern leanings he had encountered in England, he said:

"If I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak who agrees with them in an unmanly way. If I can carry you with me by sound convictions, I shall be immensely glad; but if I cannot carry you with me by sound arguments, I do not wish you to go

with me at all; and all that I ask is simply fair play."

A similarly successful opening, which I recently heard, was at the occasion of a "preparedness" address by Major General Leonard Wood, U. S. A. His introductory statements were to the effect that no one was more earnestly desirous of peace than military men—men who had taken part in the making of war and were therefore most keenly appreciative of the horrors of war. From this he led into his central theme, a plea for preparedness in order to prevent war. Although the audience was largely composed of militant young pacifists, General Wood was able by beginning with expressions of sympathetic understanding of his listeners' attitude to gain a very favorable hearing.

When a speaker approaches a hostile audience in one of the ways indicated above, he is usually able to gain for himself and his views at least an attitude of tolerance, without which he could not continue with any hope of success.

## F. SUMMARY

This chapter has attempted to point out various specific ways of introducing a speech to meet the requirements of ordinary and special circumstances. It was first noted that a deliberate pause before opening gives the speaker a distinct advantage.

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It was then urged that he avoid the conventional apology, which fails to realize the aims of a good opening. These aims were shown to be best served by beginning with one or more of the following: a reference to attendant circumstances, a sincere compliment to the audience, a significant narration or description, a pertinent literary allusion, a reference to a timely remark or incident.

After the opening, which is designed to interest the audience and foreshadow the central idea of the address, comes the presentation of the topic. It was suggested that such exposition be used at this point as the complexity of the subject or the nature of the audience requires. The specific means of exposition advocated, any or all of which may be used, were: a historical review, a presentation of the general situation existing, a careful definition of the terms constituting the topic, a succinct statement of the salient phases to be considered in the body.

The speaker was advised not to weary his audience with superfluous exposition, nor to dwell on pleasantries when the audience is intense about the subject of discussion. For placating a hostile assemblage, an appeal for a fair hearing, a statement of earnest desire for truth, a modest claim of adequate qualification to speak, or an expression of sympathy with the views of the audience were proposed.

The directions set forth in this chapter will, it is hoped, provide for effectively planned introductions. And ordinarily the speaker will be sufficiently advised as to the conditions which he will meet to enable him to proceed as he has intended. But he must always be prepared, when he appears before an audience, to alter his method of approach in case the immediate circumstances make a part or all of the intended introduction seem inauspicious. If, for example, an audience shows unexpected hostility, he must vary an opening planned for friendly listeners. Or, if he perceives, from vacant faces throughout the crowd, that his listeners are not as well informed as he had supposed, he must simplify his language and amplify his exposition. Again, if he has planned a leisurely or humorous opening and is surprised by an intense body of hearers, he should not hesitate to cut down his prefatory remarks to the barest essentials. In short, the speaker, following the suggestions laid down in this chapter, will plan his introduction to meet conditions so far as he knows them; but he will study his audience from the moment he faces it, and adapt his matter and manner as occasion requires.

## CHAPTER IV

### THE MEANS OF SUBSTANTIAL DEVELOPMENT

In considering the methods of developing the discussion of a subject one must be guided by the fact that there are many kinds of speeches, aiming at various ends. It is therefore obvious that no one hard and fast plan of procedure for all addresses can be constructed. That would savor too much of the famous Procrustean bed, to which all captives were fitted by either stretching or lopping off their limbs. Our plan of procedure must be more elastic. But at the same time certain general principles of construction can be formulated which will help the speaker to realize the aims previously stated; namely: to emphasize the main theme, to elaborate convincingly and persuasively the leading points which support it, and to keep the sympathies of the audience keen and its interest rising.

In order to effect these purposes, the essential thing which the student of speaking should strive for is clearly defined substance. How frequently at dinners, clubs, churches, gatherings of all sorts,

## The Means of Substantial Development 35

one hears speakers who are, perhaps, humorous, witty, charming, interesting, but who leave nothing ponderable after the echoes of their voices have died away. If an auditor of one of these speeches is later asked to tell what the speaker said, he can only pause and with some embarrassment reply that it was "something about forestry and rainfall and that sort of thing. Oh, but it was most entertaining." If only momentary entertainment is the aim, of course, all is well. And it is to be emphasized that even in speeches with more serious purpose charm, wit and the like are desirable qualities. But they must not be depended upon for the bulk of such speeches. Let them be called the soul or spirit of a speech, if one pleases, but let us first provide for them a body, a place of habitation. It has often been remarked that "a speaker must have something to say." This very good advice may well be amended to "something to say in a clear and definite form."

### A. DETERMINING THE MAIN THEME

In order to give an address this clearly defined substance, the speaker must first determine what the chief purpose of his discourse is to be. In other words, he must establish his "text" or main theme, and not be satisfied to string together random comments on the general subject. If, for

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example, his topic is "Socialism," he should decide what impression he wishes to create: that socialism is not a practicable scheme; or that socialism will solve the chief problems of modern society; or that socialism aims to secure the greatest good for the greatest number. I do not mean that every speech is to be constructed along purely argumentative lines. The speaker may at times be required, in all fairness, to present material which makes against his main view; but in any speech the dominant trend should be toward a definite goal. Let us take as another sample topic something entirely foreign to the realm of argument: "The Poetry of Robert Browning." Now, in preparation for an address on this topic it would be most desirable to select what seems to be the most characteristic thing about Browning's poetry and make that the backbone of the discussion. It might be to show the dramatic quality of the work, or Browning's knowledge of human nature. Whatever the general subject of discussion may be, a central theme conduces to clearly defined substance.

### B. SUPPORTING THE MAIN THEME

Whenever it is possible to establish a leading purpose, the development should consist of definite points supporting that purpose. We may illustrate with the theme idea, "Browning's poetry

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shows a wide knowledge of human nature." To give this leading proposition definite support we should develop our discourse around some such distinct phases as follow:

A. Browning knew the depths and shallows of the lover.

B. Browning penetrated the secret thoughts and motives of the criminal.

C. He comprehended the soul qualities of the fanatic.

D. He knew the everyday man of affairs.

E. He understood the merits and the defects of the patriot.

F. He had an appreciative sympathy for the lonely and disheartened.

Similarly, if one were to speak on a topic as remote from Browning's poetry as street-car advertising, he should observe this principle of definitely supporting the leading theme. Suppose the chief purpose of his address was to impress the audience that street-car advertising is a very advantageous form of general appeal. To this end, his elaboration should develop along these lines:

A. Street-car advertising commands attention.

B. It arouses interest.

C. It has an enormous circulation.

D. It appeals at advantageous times.

E. It is relatively cheap.

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From an address built up in the manner suggested, the listener goes away not only with a definite message, but also with clear and definite reasons for believing it.

### C. MEANS OF ELABORATION

Of equal importance with definite leading ideas is substantial material to support those ideas. Any address which consists of leading points elaborated with mere talk, no matter how brilliant the phrasing and diction, is open to the charge of being "thin." When we state that Browning understood the patriot, it is essential to bring to the attention of the audience his poems dealing with patriots; to indicate wherein and how he expresses the characteristic thoughts, moods and acts of the patriot. If we advance the idea that street-car advertising is relatively cheap, we must substantiate this claim by submitting rates, space, term of service, and numbers reached, in comparison with similar data for other forms of general advertising. Whatever point we advance we must "make good." As will be pointed out, there are several ways of making good, of substantiating, our points. Sometimes one means will suffice; again, a combination of two or three can be used to best advantage.

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### I. *Specific Cases*

It is safe to say that for convincing effect no one method of elaboration equals the presentation of a representative array of concrete cases in point. If, for instance, in discussing the topic, "England's Violation of Neutral Rights," the speaker states that she has interfered with United States mails, his strongest support for the contention would be the citation of specific seizures and detentions. The following passage from a contemporary speech by the Hon. Clyde H. Tavenner, of Illinois, in the House of Representatives gives a typical example of the telling use of specific cases. Mr. Tavenner is contending that the men back of the Navy League will profit by the League's propaganda.

"Now I come down to the officers of the Navy League to-day. The president of the league, Col. Robert M. Thompson, the gentleman who was unkind enough to threaten to sue me but not kind enough to do it [applause on the Democratic side], is chairman of the board of directors of the International Nickel Co., the business of which, according to the Wall Street Journal, has been very much improved by the war.

"The directorate of the International Nickel Co. interlocks with that of the United States Steel Corporation, Edmund C. Converse sitting as a

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director on both concerns. United States Steel controls the bulk of the steel industry in this country, and is capitalized for \$1,512,000,000, while International Nickel controls the greater part of the nickel lands of the North American Continent, and is capitalized at \$47,000,000.

"Col. Thompson, as president of the Navy League, was a happy selection indeed, because the steel, nickel, and copper interests, all of which will profit handsomely through war and preparation for war, interlock beautifully through him and his International Nickel Co. W. A. Clark, the Montana 'copper king,' is president of the Waclark Wire Co. and Col. Thompson is one of his directors on that corporation. Then, too, Col. Thompson is president of the New York Metal Exchange.

"Col. Thompson's International Nickel Co. also interlocks with the Midvale Steel & Ordnance Co., W. E. Corey being a director of International Nickel and president and director of the new Midvale corporation, which was organized recently for \$100,000,000 especially to handle the growing war-trafficking trade, and is one of the largest war-trading firms in the United States. Mr. Corey only recently retired from the presidency of the Carnegie Steel Co. and from the board of directors of United States Steel. One of the underlying concerns of the new Midvale company is the Remington Arms Co., which has a contract to

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manufacture 2,000,000 Enfield rifles for the British Government.

"The International Nickel Co. also interlocks with the Midvale concern through Ambrose Monell, who is president of the International Nickel Co. and a director of the Midvale Steel & Ordnance Co.

"Seward Prosser, another director of International Nickel, is one of the contributors to the funds of the Navy League which have been used to banquet Secretaries of the Navy and Members of Congress, hire speakers, and carry on the elaborate campaign for 'preparedness' which the Navy League has been carrying on most earnestly for the last 13 years, and which promises now to bear fruit in the form of staggering increases in Army and Navy appropriations.

"International Nickel also interlocks directly with the United States Navy Department, through W. H. Brownson, retired rear admiral, who is a director of the International Nickel Co. and on the pay roll of the Government at a salary of \$6,000 a year, which is three-fourths full pay. 'Who's Who' for 1914-15 gives Admiral Brownson's address as 'Navy Department, Washington, D. C.' Admiral Brownson is, no doubt, of more value to the International Nickel Co. in Washington, where he comes into intimate contact with fellow naval officers, than he would be any place else."

An important point to note in the passage just

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quoted is that Mr. Tavenner uses what I have termed a "representative array" of examples. One ought usually to cite at least five or six typical cases; the number will depend, of course, upon one's success in a given investigation. But the speaker is cautioned against trying to support an important generalization with one or two instances, unless he can show that these are fairly typical.

### II. *Antecedent Probability*

Another method of supporting a point is by elaborating on the basis of antecedent probability. If under certain conditions a certain thing has always happened, one may fairly prophesy that with the same or very similar conditions substantially the same thing will again occur. For example, if the "Solid South" has gone democratic for many years past, one may point to a similar outcome in the next election providing no new factor appears to offset antecedent probability. The speaker must always be cognizant of the possibility of this new factor.

### III. *Analogy*

It is possible to elaborate a point by showing an essential similarity between two things which are unlike in some respects. On the basis of this essential similarity we may presume that both will operate alike. For example, if we wished to show

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that a censorship of moving-pictures would be futile, we might instance the failure of stage-censorship as analogous. A classic and very striking use of analogy was Patrick Henry's observation, "Cæsar had his Brutus, Charles I his Cromwell, and George III—may profit by their example." In cases like the examples cited, the analogy has a considerable convincing effect because the things compared resemble one another so closely in their essential nature. But as the essential resemblances between the analogues decrease, the convincing effect of the remaining similarity decreases. An analogy between the evolution of a machine and the evolution of a butterfly has only a decorative, or at best illustrative value.

### IV. *Effect to Cause*

A proposition may be developed in demonstrating the truth of a statement or the existence of a phenomenon or state of affairs by arguing from effect to cause. In using this method of elaboration we prove the existence of one thing by calling attention to the indisputable presence of something which is an invariable indication of the former. For example, a flock of buzzards hovering over a southern swamp is a sign of a carcass below. The fact that people of all classes throughout the country purchase more Ford cars than any other make is a sign that these cars represent an excep-

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tional value for the price paid. When Patrick Henry spoke the following words, he was using a very potent argument from effect to cause:

"Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are implements of war and subjugation,—the last arguments to which kings resort. I ask, gentlemen, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British Ministry have been so long forging."

Attention is directed to the way in which Patrick Henry takes care to eliminate those factors which might appear to be causes for the effect under consideration. The speaker should, likewise, be sure to satisfy his audience that the effect he considers is produced by no other cause than the one which he assigns.

*V. Cause to Effect*

Development from cause to effect simply reverses the foregoing method of procedure. If a certain cause has in the past produced a given effect, the speaker can from such an admittedly existing cause predict its customary effect. Or he may develop his point by showing a causal relationship between two existing phenomena; this development may, of course, proceed from cause to effect or vice versa. For example, in an address attacking modern prison reforms, the speaker might wish to elaborate the point, "Danger to Society." For this purpose he could present the lenient, trustful attitude of the reform officials toward prisoners; then point to the increasing number of escapes from prisons of the reformed type; and finally link the two phenomena by showing a cause to effect relationship.

At this point it will not be amiss to emphasize the danger of a common fallacy incident to this method of reasoning. The readiness and conclusiveness with which the average person attributes causes and effects is remarkable. "The high cost of living is due to the tariff," says Smith; "to the railroads," says Brown; "to the middleman," says Jones. Similarly, "The cause of the great war was England's envy," says one; "No, it was German militarism," says another; at which the

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third and most muscular of the trio settles the matter by declaring the cause of the war to be Russian greed. Now the speaker must remember that the Browns and Smiths and Joneses with their own opinions are always present in the average audience. He will do well, therefore, to demonstrate cause and effect with care, clearing away fallacious relationships, and sometimes being content to establish a cause as contributory, or an effect as partial.

### VI. *From General to Specific*

A useful method of elaboration is the logical sequence known as deduction. In deduction we establish the status of a specific case by classifying it under a general law or principle. The reader is probably familiar with the syllogism, as the formal process of deductive reasoning is called.

Major premise: All public nuisances should be abolished by law.

Minor premise: The uncovered ash-cart is a public nuisance.

Conclusion: Therefore, the uncovered ash-cart should be abolished by law.

In writing or speaking we rarely express the entire process; but when we say, "The uncovered ash-cart should be abolished by law because it is a public nuisance," we really use the deductive process, omitting the obvious major premise,

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which the listener instinctively supplies. The minor premise is also often omitted, as when we say, "Fenton should have a public park, for every city should have a public park." Even the conclusion is sometimes merely implied; for example, "Every criminal should be brought to trial, and certainly X is a criminal."

Thus, with the omission of one of the premises or even the conclusion, we constantly use this logical sequence in developing our ideas. The chief reason for its frequent use is the fact that well-established generalizations—and only such should constitute the bases of deductions—are the results of long experience, often a part of the accumulated wisdom of generations or ages. It is, of course, absolutely essential that an audience accept the general statement, the major premise. With that assured, however, the speaker has only to show that the specific phenomenon falls under the generalization, in order to establish an inevitable conclusion. Compared with the difficulty of establishing the generalization itself, this task is simple. A very clear case in point is found in the work of a criminal lawyer, who, if he can prove his client insane, frees him from responsibility for the crime which he has committed. This is often a difficult proposition, but imagine the time it must have taken to establish the major premise, "No insane person should be held accountable

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for his crime"! It will be readily understood that the speaker ought never to ignore the advantage of deduction whenever it is applicable.

### VII. *Narration-Description*

A considerable number of points can be developed wholly or in greater part by the narrative-descriptive method. Sometimes narration is used exclusively; sometimes only description. But since the two are so frequently combined, it is better to consider them together. Unquestionably this method of elaborating a point or an entire topic is the easiest one because the subject-matter is practically self-arranged. Moreover, each successive advance suggests the following step while one is speaking. A schoolboy can describe or narrate before he is able to undertake with any success the more difficult tasks of exposition or argumentation. Incidentally, it is a very good idea for beginners to serve their early speaking apprenticeship with topics which permit of the narrative-descriptive method of development. Travel, biography, and the great variety of subjects which lend themselves to historical treatment belong to this category.

### VIII. *Definition*

Definition, understood in a broad sense, is an extremely important factor in elaboration. It

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ranges from a mere synonym, or dictionary explanation, for a single word, to a detailed and varied exposition of a complex idea. It is sufficient to say that "definite" means "distinct, clear-cut;" or, using the logical form, that a triangle is a plane figure (genus) having three sides (differentia). But whenever in his address a speaker brings forward an unfamiliar or involved concept or expression, he must employ more elaborate means to make its meaning perfectly clear to the audience. We shall therefore present some of the most important methods of definition, considered as means of elaborating the points of a discussion.

### *a. By Repetition*

The meaning of a statement which the audience does not seem to understand may often be made clear by repeating the idea in a different form, preferably in simpler terms. The repetition may also be employed in such a way as to afford the audience a new viewpoint. Again, new factors may be added in a series of repetitions, each succeeding repetition contributing something and embodying the gist of the preceding cumulation. For example:

The government of the City of X is feudal rather than democratic in its structure. That is, it is dominated by an overlord and his political hench-

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men. These feudal rulers of the City of X are mulcting the people as of old to fortify and garnish their own strongholds. Such an antiquated form of public robbery should long ago have met with determined suppression at the hands of enlightened citizenship.

Of course the ordinary form of repetition with a change of the wording or the viewpoint is usually more applicable, but in case the cumulative repetition can be used, it has the additional value of gathering force as it moves forward, much as the stream fed by tributaries.

### b. *By Comparison or Contrast*

Comparison or contrast is another advantageous means of defining. This method aims to make the subject clear by showing its points of likeness or dissimilarity to something which is already familiar to the audience. Or, if the particular thing under consideration is likely to be confused in the minds of the listeners with some other concept, a careful comparison of the two is desirable, even though both be unfamiliar. Each will be illuminated by being displayed in the light of the other. Socialism and Anarchism, Republicans and Progressives, Syndicalism and Unionism, Conservatism and Radicalism, Science and Art are suggestive of the types which invite

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and reward comparison or contrast. The following passage from an address on literature by Professor Brander Matthews illustrates the method:

"Art and Science have each of them their own field; they have each of them their own work to do; and they are not competitors but colleagues in the service of humanity, responding to different needs. Man cannot live by Science alone, since Science does not feed the soul; and it is Art which nourishes the heart of man. Science does what it can; and Art does what it must. Science takes no thought of the individual; and individuality is the essence of Art. Science seeks to be impersonal and it is ever struggling to cast out what it calls the personal equation. Art cherishes individuality and is what it is because of the differences which distinguish one man from another, and therefore the loftiest achievements of Art are the result of the personal equation raised to the highest power."

### *c. By Negation*

Closely akin to the method just presented is definition by negation; that is, by clearing away false notions from the mind of the audience; by explaining what the subject is not. Sometimes negative statements are used exclusively until the speaker has the ground cleared for the reception of the positive definition. Burke, in his

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Conciliation speech, affords a typical illustration of this particular form.

"The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord fomented from principle in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the principles of peace, and laid in principles purely pacific. I propose by removing the ground of difference, and by restoring the former unsuspecting confidence of the Colonies in the mother country, to give permanent satisfaction to your people; and, far from a scheme of ruling by discord, to reconcile them to each other in the same act and by the bond of the very same interest which reconciles them to the British government."

Again, negation and affirmation may be intermingled, as in the following passage from Matthew Arnold:

"But there is of culture another view, in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neigh-

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bor, the impulses toward action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it,—motives eminently such as are called social,—come in as part of the grounds of culture, and the main and pre-eminent part. Culture is then properly described not as having its origin in curiosity, but as having its origin in the love of perfection; it is a study of perfection. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good.”

### d. *By Concrete Example*

One of the simplest, and at the same time most effective, aids to definition is a concrete case in point. Often when abstract statements about a proposition fail to reach home, or when it is desired to clinch an abstract presentation, a single instance of the actual working of the theory advanced will clarify the understanding of the audience. The illustration may even be hypothetical since it is employed for the purpose of explanation, not conviction. Whenever possible, however, a real incident is preferable because it conveys the impression that the idea is a practical, working one. The example must be

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clearly to the point, and care must be taken never to develop any illustrative feature to such an extent that it distracts the mind of the audience from the topic by overshadowing the idea which the example is intended to illuminate. To exemplify the use of the concrete case in definition, let us suppose that the topic of discussion is "Municipal Government," and the particular point to be defined, "Lack of Departmental Co-operation." Either before or after his abstract presentation, the speaker might say:

An instance happened a few days ago in X which will serve to illustrate what I mean by lack of departmental co-operation. A fire occurred in one of the crowded sections of the city, and after it was extinguished a great heap of drenched débris was left in the street. Nearby residents brought the matter to the attention of the street-cleaning department, but owing to a city ordinance, this department was unable to remove the refuse without an order from the fire department. Soon stray animals and vermin began to collect, and, as it chanced, the city was at the time in the throes of a children's epidemic. Naturally, the attention of the health and police departments was called to the matter; also further appeals to the street-cleaning department were made by incensed citizens. Still nothing was done. Finally, after five days had elapsed, an irate shop-keeper

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in the neighborhood paid a truck-driver to haul away the nuisance. That is what I mean by lack of departmental co-operation.

### *e. By Details*

One more means of definition may be cited: the method of details. In following this method, the general concept is elucidated by an analysis into the specific factors which constitute the whole. This analytical process may be applied to widely diversified classes of subjects, such as a view, a law, an action, a process, a structure, a principle, or an object. Anything which is separable into parts may profitably be subjected to detailed analysis if the speaker judges that the effect will be clearer or more impressive than that produced by a general statement. The following excerpt from Cardinal Newman's definition of a gentleman is a very good illustration of the method of details.

"Hence it is that it is almost a definition of a gentleman to say that he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called

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comforts or conveniences in arrangements of a personal nature: like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or jolt in the minds of those with whom he is cast,—all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at his ease and at home. He has his eyes on all the company; he is tender toward the bashful, gentle toward the distant, and merciful toward the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence he observes the maxim of the ancient sage, that

we should ever conduct ourselves towards our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement because it is irreparable, and to death because it is his destiny."

It is of course patent that the detailed organization of the above passage can hardly be paralleled in extemporaneous speech; but the striking effect of its finished elaboration suggests that in using any method of definition the speaker may profit greatly by being sure that the subject is clearly defined in his own mind. Furthermore, it is desirable that as far as possible he should determine while planning his address the methods he will use in defining the more important ideas. With a knowledge of the various means of exposition previously discussed, he may trust to impromptu explanation of matters of minor importance.

#### D. SUMMARY

At the opening of this chapter it was pointed out that no one detailed plan of procedure could be suggested for handling the wide variety of topics used by speakers. Certain general principles of construction, however, which apply under any

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circumstances, have been presented. It was emphasized at the outset that every topic should be elaborated with clearly defined substance, directed toward making a distinct and lasting impression on the audience. The first step advocated for this purpose was the selection of a main theme, or central idea. The next requisite proposed was the providing of leading points which definitely support the main theme. The third factor to be discussed was the methods of elaborating these leading points. They may be summed up as follows: (1) by citing specific examples; (2) by applying the principle of antecedent probability; (3) by using analogy; (4) by proceeding from effect to cause; (5) or from cause to effect; (6) by developing a point from the general to the specific; i. e., by deduction; (7) by employing narration or description; (8) by definition in the form of repetition, comparison or contrast, negation, concrete example, or detailed analysis.

These eight methods, with the various modifications and combinations which will occur to the speaker in working up a given subject, provide adequate means for elaborating in substantial manner a wide diversity of topics. We may now turn to methods of arrangement which will further help the speaker to realize the ends sought in the body of the discussion.

## CHAPTER V

### ARRANGING THE MATERIAL

Concerning arrangement, as was stated of subject-matter, it must be understood that no one method will fit all speeches. Nor is it likely that any one address will follow a single plan throughout the entire development. The speaker can ordinarily lay out the main headings, or "trunk lines," of a given discourse according to the one method which seems best calculated to carry his message as a whole. But in the arrangement of subordinate parts, he must feel free to employ such various methods as fit those parts. Some of these methods, which may be termed logical, are inherent in the particular kind of subject-matter discussed; others are based upon psychological relationships; still other methods depend neither upon logic nor psychology, strictly speaking, but are arbitrarily designed for special effects.

#### A. LOGICAL METHODS OF ARRANGEMENT

##### *I. Cause and Effect*

Arrangement based on cause and effect is used, as the name implies, when discussing causal rela-

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tionships. The essential thing to observe in employing this method is the avoidance of the confusion which is likely to result from moving backward and forward between cause and effect. It is usually possible to obviate this shortcoming by completing the discussion of the cause or the effect, as the case may be, before proceeding to the other factor. Notice how this is exemplified in the following passage from Carlyle's "Essay on Burns."

"Picturesque tourists, all manner of fashionable dangles after literature, and, far worse, all manner of convivial Maecenases, hovered round him [Burns] in his retreat; and his good as well as his weak qualities secured them influence over him. He was flattered by their notice; and his warm social nature made it impossible for him to shake them off, and hold on his way apart from them. These men, as we believe, were proximately the means of his ruin. Not that they meant him any ill; they only meant themselves a little good; if he suffered harm, let *him* look to it! But they wasted his precious time and his precious talent; they disturbed his composure, broke down his returning habits of temperance and assiduous contented exertion. Their pampering was baneful to him; their cruelty, which soon followed, was equally baneful. The old grudge against Fortune's inequality awoke with new bitterness in

their neighborhood; and Burns had no retreat but to 'the Rock of Independence,' which is but an air-castle after all, that looks well at a distance, but will screen no one from real wind and wet. Flushed with irregular excitement, exasperated alternately by contempt of others, and contempt of himself, Burns was no longer regaining his peace of mind, but fast losing it forever. There was a hollowness at the heart of his life, for his conscience did not now approve what he was doing."

## II. *Chronological Order*

The chronological or time order is applicable whenever the subject-matter is concerned with events in sequence. It may be well to note that constant and explicit references to the details of chronology are very apt to produce a dry, mechanical effect. For instance, a month by month or year by year development if at all prolonged, and particularly if the time and not the essence of the events is made prominent, would fatigue the most long-suffering audience. Another thing to beware of is the confusion which results from jumping backward and forward in chronology. The speaker may profitably take advantage of time order in arrangement but he should avoid the pitfalls of the method by moving constantly forward, and by bringing out the significance

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of the events, with a corresponding subordination of the mere chronological details unless they be of especial importance. The following brief outline will serve to suggest how time order may furnish the basis of arrangement for various topics.

### The Anthracite Coal-Strike of 1902

- A. Introduction (The Basic Conditions).
- B. The Beginning.
- C. The Development.
- D. The Climax.
- E. The Settlement.
- F. Conclusion (Significance for the Future).

### III. *Space Order*

Space order applies chiefly to descriptive matter, but may be useful whenever the subject of the speech, or any part of it, deals with material which can be conveniently treated on a basis of space relationship. The regular and most orderly plan of development is to select a significant point of departure, such as center, top or bottom, end, nearest or farthest location, and proceed with the parts, objects or places in the order of their position in space. A typical instance of the regular space order is afforded by a passage from Scott's description of Cedric the Saxon.

"His face was broad, with large blue eyes, open and frank features, fine teeth, and a well formed head, altogether expressive of that sort of good humor which often lodges with a sudden and hasty temper. Pride and jealousy there was in his eye, for his life had been spent in asserting rights which were constantly liable to invasion; and the prompt, fiery and resolute disposition of the man had been kept constantly upon the alert by the circumstances of his situation. His long yellow hair was equally divided on the top of his head and upon his brow, and combed down on each side to the length of his shoulders: it had but little tendency to grey, although Cedric was approaching to his sixtieth year. His dress was a tunic of forest green, furred at the throat and cuffs with what was called minever—a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the grey squirrel. This doublet hung unbuttoned over a close dress of scarlet which sat tight to his body; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in front with golden clasps."

Such a directly progressive arrangement makes for clearness of visualization on the part of the audience. However, a word of caution is desirable

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against following regular space order blindly. If the speaker judges that any given object or scene could be more strikingly depicted by using another method, say the order of relative importance, or association of ideas, he should not hesitate to employ it. Indeed, for creating a general impression, an appreciation of "atmosphere," it is better to select suggestive details, without reference to regular space order. The effectiveness of this method is clearly exemplified in Washington Irving's picture of the Stratford sexton's cottage.

"His dwelling was a cottage looking out upon the Avon and its bordering meadows, and was a picture of that neatness, order and comfort which pervade the humblest dwellings in this country. A low whitewashed room, with a stone floor carefully scrubbed, served for parlor, kitchen, and hall. Rows of pewter and earthen dishes glittered along the dresser. On an old oaken table, well rubbed and polished, lay the family Bible and prayer-book, and the drawer contained the family library, composed of about half a score of well-thumbed volumes. An ancient clock, that important article of cottage furniture, ticked on the opposite side of the room, with a bright warming pan hanging on one side of it, and the old man's horn-handled Sunday cane on the other. The fire-place, as usual, was wide and deep enough to admit a gossip knot within its jambs."

A more harmonious combination of arbitrarily grouped details could hardly be imagined. The effect is highly artistic. When, however, a speaker desires to convey a more definite, or better, a more photographic idea of the relationship of parts, space order is preferable. It is of great advantage also when the topic lends itself to an analysis based upon space divisions, such as the following.

#### New York State Farming

- A. Introduction.
- B. The Northern Counties.
  - a. East.
  - b. Middle.
  - c. West.
- C. The Middle Counties.
- D. The Southern Counties.
- E. Conclusion.

#### IV. *Predetermined Analysis*

A fourth logical plan of arrangement is based on a predetermined division of the subject. This method is applicable when the subject of discussion is a resolution or measure consisting of distinct clauses. Unless the subject-matter requires special arrangement, such as procedure from simple to complex or less important to more important, the speaker will do well to take up the

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clauses in the order of their appearance in the measure under consideration. For example, an enactment known as the "Widows' Pension Law" has just been passed. Reduced to its simplest form, it contains four provisions:

"1. It gives \$20 a month to all Civil War widows who were married to their husbands during their husband's service.

"2. All widows of veterans who have now reached or may reach the age of seventy years will receive \$20 a month.

"3. All widows of Civil War veterans who were dropped by reason of their remarriage, and who again became widows, either by reason of the death of their second husbands or by divorces, for which they were not to blame, will be restored to their pensionable status.

"4. The limitation on marriages is extended 15 years, from 1890 to 1905. This extension of 15 years, it is hoped, will include the great mass of those who married their husbands after the passage of the act of 1890."

Such an analysis constitutes a very serviceable basis for the arrangement of material in a speech which essays to discuss each section of an itemized measure.

**B. ARRANGEMENT ON A PSYCHOLOGICAL BASIS****I. *Simple or Familiar to Complex or Unfamiliar***

If a given topic involves phases which are comparatively familiar, or simple, easily comprehended, and others which are unfamiliar, or complex and difficult to grasp, it is desirable to proceed from the known to the unknown, from the simple to the complex. In using this plan the speaker not only avoids mystifying or discouraging his audience at the outset, but he also prepares it, as he proceeds, to understand matters of increasing complexity. The same principle which governs the arrangement of material in an arithmetic may well be applied to speech-material. A talk on popular elections, for example, might begin with a discussion of the town-meeting, proceed through municipal, county, and state elections, and finally arrive at an exposition of the manner of choosing the national executive.

**II. *Association of Ideas***

Association of ideas constitutes the basis of one of the most advantageous and commonly used methods of arrangement. Many discussions which do not lend themselves to the time, space, simple to complex, or other method of procedure are effectively carried forward by the impetus of suc-

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cessive suggestions. That is, point A suggests point B, which in turn suggests point C, etc. The field of suggestiveness or association of ideas comprises, among other things, contraries, such as black—white, Protestant—Catholic, Republican—Democrat, ancient—modern; also habitually linked phases or phenomena, such as intellectual—physical—spiritual, labor—capital—consumer, upper classes—middle classes—lower classes, cost—power—speed—endurance (of a machine). The other evening a very capable salesman furnished me with a practical application of arrangement by association of ideas. I asked him the price of one of his phonographs. He stated the price, and proceeded to compare the prices of rival instruments, which were somewhat less expensive. This fact led him to a discussion of the greater beauty and volume of tone in the machine which he was selling. His talk then turned naturally to an explanation of the superior construction and operation of the reproducing appliances. This phase brought to mind the question of records and the great advantage of his phonograph in that respect.

Success in applying this method depends in no small degree upon the skill with which the speaker leads one phase into the next. It should be done in such a way that the sequence A-B-C-D, etc., appeals to the audience as a most natural one.

The secret lies, first, in a little careful thinking which seizes upon the essential points of contact between the various phases of a discussion; and, second, in a well-phrased indication of these points of contact as a guarantee that the audience will see the connection as the speaker has thought it out.

### C. ARRANGEMENT FOR SPECIAL EFFECTS

#### I. *Special Interests*

The speaker may choose arbitrarily to open the body of the discussion with a phase which he thinks will be of particular interest to his listeners. This would be especially desirable when a given audience is known to be more concerned about a certain aspect of a question than about others equally important, perhaps, from a broader viewpoint. Under such conditions it would be unwise to try first to interest one's auditors in points which they felt were of minor significance. For example, New York City to-day is agitated by the question of a railroad right of way along a water-front. There are three important phases involved: the legality of the matter, the material advantage to the public and the road, and the æsthetic aspect. To certain people the last phase is of such overwhelming significance that they are inclined to dismiss any other considera-

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tion with more or less scorn. In addressing such a group it would be highly desirable to arrange one's material so as first to satisfy their paramount interest. After that they might be more effectively attentive to the other important considerations. This point regarding arrangement suggests a very noteworthy principle of public speaking which will be touched upon later; namely: that the speaker should always develop his address with a keen appreciation of what the audience may be thinking and feeling about the subject.

### II. *Submerging Minor Points*

It is advantageous, whenever feasible, to place the least significant or most weakly supported points in the middle of the development. In that position they are least likely to leave an unfavorable impression. And inasmuch as it is necessarily the fate of certain points to be in a measure submerged in the mass, the weaker ones deserve it. In following this suggestion the speaker is cautioned not carelessly to permit it to take precedence over the principles of arrangement based on logic and psychology. It would ordinarily be unwise, for instance, to distort time or space order, or to disturb the progress of associated phases merely for the sake of burying a relatively unimportant point. However, the method under consideration can almost always be

employed to good advantage when the question of order is largely one of placing for emphasis. To illustrate, we may take such a set of points as was suggested for the support of the street-car advertising topic:

- A. Street-car advertising commands attention.
- B. It arouses interest.
- C. It has an enormous circulation.
- D. It appeals at advantageous times.
- E. It is relatively cheap.

Now, the above arrangement is, perhaps, no better than several others. If for his particular purpose the speaker judges that points D and E are weakest, he should shift them to the positions of B and C. Then, of course, he would develop the points in such a way as to make them cohere to the phases before and after. The illustration is typical of many groups which may profitably be arranged in accordance with the plan of submerging minor considerations.

### *III. Placing the Most Important Phase*

We come now to the paramount feature of arbitrary arrangement. This is the placing of the most important phase of the discussion. Owing to the fact that the material at the close of the body is left in the minds of the audience unencumbered by other points, the speaker ought to make a special effort to present here the chief

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consideration. In discussions which permit of such flexible adjustment as was illustrated in the preceding paragraph this arrangement is an easy matter. But where the topic lends itself best to a plan of arrangement based strictly on, let us say, time, space, or association of ideas, there may be some difficulty in placing the most significant phase in the position of emphasis. It can be done, however, without giving a noticeable effect of distortion or incoherence. Take, for example, the outline previously suggested in the discussion of time order:

### The Coal Strike of 1902

- A. Introduction (The Basic Conditions).
- B. The Beginning.
- C. The Development.
- D. The Climax.
- E. The Settlement.
- F. Conclusion (Significance for the Future).

Let us suppose that by far the most important phase chances to be "The Development." The speaker may treat it briefly in its proper time order and then recur to it again just before the conclusion with some such introduction as follows: Of the various phases upon which I have touched, one period stands out as the most momentous: the period which witnessed the acts of unbridled lawlessness on the part of the men, and

of intimidation on the part of the operators. We have already considered this phase in a general way, but a more detailed examination is essential to a full appreciation not only of its actual results, but also of its implications, etc. Such a method of treatment is widely applicable, and since it is of undoubted value to get the emphatic phase at the close of the discussion, it should be freely employed.

#### D. SUMMARY

In this chapter we have considered the different methods of arrangement available for various topics and aims. It was pointed out that while no one method would ordinarily be used for the development of a subject in every detail, a consistent plan of procedure for the main divisions is best calculated to drive home the speaker's message. Sub-heads may then be arranged according to various other methods as may seem fitting.

The methods of arrangement were presented in three groups. The first of these, termed logical, comprises: (1) the cause and effect method, which provides for handling causal relationships; (2) time order, which presents material in a direct chronological sequence; (3) space order, adapted to the development of topics which involve place relationships; and (4) arrangement following pre-determined analysis, for use in discussing an item-

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ized proposition or measure. The second group, called psychological, comprises: (1) the method of proceeding from the familiar, or simple, to the unknown, or complex; and (2) procedure by successive suggestions, a method based on association of ideas. The third group comprises three suggestions for placing certain points in the most advantageous positions: (1) by opening the body of the speech with a phase of predominant interest to a given audience; (2) by submerging minor, or least strongly developed, points in the middle of the discourse; and (3) by placing the most significant phase, or recurring to this phase, at the close of the body.

It would be an exaggeration to claim for arrangement as important a place in speech construction as for subject-matter. A comparison with architecture, however, presents a fair analogy: you must first have the material to build with, but it makes a vast difference to the structure how you arrange that material. Later on when we take up the subject of building an outline, the force of this analogy will be even more obvious.

## CHAPTER VI

### CONCLUDING A SPEECH

Having before us the various possibilities for introducing, developing, and arranging the material of an address, we shall now consider how it may be terminated in such a way as to realize the aims of the conclusion. These may be briefly restated as follows: to give an impression of completeness; to establish finally the central idea; to arouse enthusiasm for the speaker's views; and to stimulate action, if active response is desired.

#### A. THE EFFECT OF COMPLETENESS

Sometimes, owing to limitation of time or restriction of his topic, a speaker deems it unwise to touch upon every important phase of the general subject of discussion. Under such circumstances the audience, failing to divine his reason, may get the impression that the speaker has purposely evaded certain issues. Or it may feel that he has not been fully aware of the possibilities of the subject. This undesirable impression will ordinarily be provided against in the introductory analysis; but if the speaker has any doubt about

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the matter when he reaches his concluding section, he should take care to explain any significant omission.

The next step toward rounding out the address may be taken by using one or both of the following means. The first of these is a succinct restatement of the leading points which have contributed to the support of the main theme. Such a résumé is not always necessary, especially if the speech is brief and the points are reiterated in the development. The second means, which may take the place of the résumé or be used in conjunction with it, is a general statement indicating how the speaker has tried to view fairly the various factors involved, and to concern himself with the various interests affected.

### B. CLINCHING THE CENTRAL IDEA

Thus briefly, but without abruptness, the speaker leads up to the highly important final statement of the central purpose of his address. This should be expressed in such clear, unhampered, and emphatic form that no individual in the audience can fail to be impressed by it.

### C. THE EMOTIONAL APPEAL

Now comes the opportunity, providing the topic of the speech warrants it, to apply the mes-

sage directly to the audience; to show how their material interests, or their rights, patriotism, fellow-sympathy, sense of justice, self-respect, appreciation of good, disapprobation of evil—how any of these things are related to the speaker's message. Sometimes, for practical purposes, the appeal is necessarily or desirably restricted to a utilitarian motive. For instance, this would ordinarily be the case, in urging a committee to grant the speaker's company a paving or construction contract. But whenever the development of the speech has enlisted the sympathies of the listeners, they will be emotionally prepared to catch the enthusiasm of the speaker, particularly if they feel that he is sincerely moved by an elevated feeling. For example, an address opposing further restriction of immigration, after developing the subject with respect to industry, health, morals, standard of living, etc., might be advantageously closed with an emotional appeal to generosity, fellow-sympathy, or the maintenance of our traditional hospitality. Or, should the speaker advocate further restriction, his closing appeal might be to the sense of justice to Americans, who must suffer from a further importation of questionable foreign characters. The close of Burke's "Conciliation" speech affords an apt concrete illustration of what is meant by this appeal to the emotions in the application of the

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message to the audience. After a development which has built up solidly the material reasons for a conciliatory attitude toward the Colonies, Burke says:

"As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship Freedom they will turn their faces toward you. The more they multiply, the more friends you will have. The more ardently they love liberty, the more perfect will be their obedience. Deny them participation of Freedom, and you break the sole bond which originally made, and must still preserve the unity of the Empire. Do not entertain so weak an imagination as that your registers and your bonds, your affidavits and your sufferances, are what form the great securities of your commerce. Do not dream that your letters of office and your instructions, and your suspending clauses are the things that hold together the great contexture of this mysterious whole. These things do not make your government. It is the spirit of the English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the Empire, even down to the minutest member.

"Is it not the same virtue which does every-

thing for us here in England? Do you imagine, then, that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline? No! surely no! It is the love of the people; it is their attachment to their government, from the sense of the deep stake they have in such a glorious institution, which gives you your army and your navy, and infuses into both that liberal obedience without which your army would be a base rabble, and your navy nothing but rotten timber.

“All this I know well enough will sound wild and chimerical to the profane herd of vulgar and mechanical politicians, who have no place among us,—a sort of people who think that nothing exists but what is gross and material and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which in the opinion of such men as I have mentioned have no substantial existence, are in truth everything and all in all.

“Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our situation, and glow with zeal to fill our place as becomes

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our station and ourselves, we ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By advertising to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire, and have made the most extensive and the only honorable conquests not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all that it can be."

### D. EXHORTING TO ACTION

Occasionally the speaker will aim at an active response to his words. In this case his final sentences may specifically exhort to action: to ballot for the candidate advocated; to contribute to the cause espoused; to vote for the adoption of the measure proposed. In such an appeal for action it is especially advantageous for the speaker to arouse fervor, directing his attention not merely to the audience as an impersonal body, but also to individual members here and there. If he can make Mr. A and Mrs. G and Mr. Y believe and feel that the cause he pleads is their cause, that their real support as well as their

sympathy is essential to the cause, they will reach for their pocket-books. And when that is accomplished the well-known psychology of the crowd will take care of the rest.

### E. SUMMARY

To sum up, we have seen that the purposes of the conclusion are best served in the following ways: (1) by taking care to explain any omission of important phases connected with the subject, and by restating the main points supporting the central theme, and indicating how all factors and interests have been duly considered; (2) by giving a final emphatic embodiment of the chief message; (3) by applying the message to the audience in an appeal to their most vital interests involved; and (4) by pointing out, when occasion requires, how these interests may be served by action, and stating specifically what that action should be.

With the possible exception of the final statement of the chief message, any or all of the other steps suggested may be omitted in concluding a given address. I should not like the reader to accuse me of advocating an emotional appeal in concluding an expository speech on Coal Tar Products, or of recommending an elaborate résumé at the close of a pleasant after-dinner talk. I think I may safely rest my case, however, with

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**the statement that the particular combination and adaptation of concluding factors must be determined by the nature of the subject, the audience addressed, and the particular aim of the speaker.**

## CHAPTER VII

### PREPARATION FOR A SPEECH

#### A. GENERAL PREPARATION

With a fair understanding of aims and methods in speech-making, we are in a position to consider the actual preparation for an address. As may have been inferred from the preceding chapters, the foundation of good speaking rests upon a person's sum total of knowledge and experience. His acquaintance with art, politics, history, geography, sociology, commerce, music, literature, industry, as well as his experience with men and affairs are a part of the speaker's stock in trade. At any time they may afford an apt illustration, or even constitute the fundamental structure of his entire address. The greater his fund of knowledge, however acquired, the more material he has to bring to bear upon any given subject. It is supposed by some that only those with an academic education are capable of making good speeches. True it is that at least a practical knowledge of grammar and rhetoric is usually requisite. Moreover, the academically trained

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person is likely to be more familiar with the literary graces of composition. But in general, intelligence, broad information and experience are the things which form the basis of speech-making; and of these the schools and colleges certainly have no monopoly. A well-stored mind, then, should be the primary aim of every serious student of speaking. And with the ample facilities offered to-day in schools, lectures, newspapers, magazines, and public libraries no one should find difficulty in obtaining such a foundation.

### B. SPECIFIC PREPARATION

Whatever the amount of general information a person may possess, there are certain steps which he must take in preparation for a public address. If he is to talk on a subject about which he is already well-informed, the preliminary work is reduced, essentially, to selecting and arranging his material. But in comparatively few cases is the average man sufficiently versed in his subject to forego the first step in preparation for a speech—investigation.

#### I. *Investigation*

Investigation may be divided into two classes: direct and indirect. The first consists of a personal examination of the matter to be discussed.

An engineer who inspects a building upon which he is to report, or an artist who visits a picture gallery about which he is to lecture uses the direct method. Whenever the conditions warrant, such an investigation is clearly most advantageous. But in order to make profitable observations the investigator must be fairly familiar with the general subject under examination. A man must know considerable about bridges, for example, if he is to report upon a personal investigation of a particular structure. Moreover, in the great majority of cases, the speaker is obliged, on account of the physical impossibility of direct investigation, to gather his material from secondary sources; that is, to use the indirect method.

#### a. *Making a Bibliography*

The first thing to do is to locate the sources of information on the subject under consideration. No time should be lost in desultory wandering through library stacks, or in random leafing over of magazine pages. For books on any subject the card-indexes of libraries should be consulted. The speaker should also acquaint himself with such general bibliographical works as Sonnenschein's "The Best Books," and Kroeger's "Guide to the Use of Reference Books." Frequently the matter under investigation appears under titles

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somewhat different from the key-word of the specific topic. If, for instance, the topic is, "The Development of Aëronautics," the investigator will do well to look through the card-indexes and general bibliographies for works on aërial navigation, flying-machines, balloons, dirigibles, aëroplanes, hydro-aëroplanes, monoplanes, biplanes, Zeppelin, Wright brothers, etc. Whatever the subject may be, the bibliography should include, for purposes of rapid scanning at least, all titles found which relate closely to the subject of discourse. Later, the investigator may enlarge his list of books by taking advantage of cross-references, i. e., the foot-note citation of sources by the various authors consulted. The reader should also take note of any bibliographical lists which may appear in the books he is examining. If the number of references becomes formidably large, it is well to remember that an ample collection of sources is more likely to afford just the material needed by the speaker than is a meager one. And it is a simple matter to select only the most promising items for careful examination should time be limited.

For references to periodical literature, the investigator should consult "The Readers' Guide to Periodical Literature," and "The Supplement to the Readers' Guide." These indexes, which are to be found in most of the up-to-date libraries,

direct the reader to all the important articles which appear in the current magazines. Each month the indexes list under alphabetically arranged headings the titles of the articles and the specific references to the publications containing them. At regular intervals the references are recumulated for one year and ten year periods. As in examining card-indexes, the reader should look up all headings closely related to the specific topic of research.

Besides the references obtained from card-indexes, general bibliographies, and guides to periodical literature, there are a number of standard publications which constitute valuable sources of information for a wide variety of subjects. Among the more important and easily accessible of these are: (1) such compilations as "The World Almanac," "The Statesman's Year Book," "The Century Book of Facts," and "Information"; (2) such reports as "The Record of the Proceedings of the House of Representatives," "The Report of the Interstate Commerce Commission," and reports of various commissions on labor, wage-investigation, immigration, etc.; (3) encyclopædias, such as "The Encyclopædia Britannica," "The New International Encyclopædia," "The Dictionary of National Biography," (English), and "The American Dictionary of National Biography"; (4) trade-organs and special publica-

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tions, such as "Printers' Ink" (advertising organ), "The Publishers' Weekly," "The Scientific American" (science and engineering), "The Dry Goods Economist," "Motor" (automobiles and motorboats), "The Library Journal," and "The Business Digest."

Finally, it is to be noted that many public libraries are continually making bibliographies on various topics, and are always glad to be of service to the earnest investigator.

### *b. Reading and Note-Taking*

The second step in investigation, or one which may be taken as the bibliography is being compiled, is reading and note-taking. Most people have ideas about a great many subjects, but in many instances these ideas are too vague for effective public expression. And what is more important, they are frequently unconvincing because they are inadequately supported by facts. Reading and note-taking should, therefore, aim to accomplish three things: to clarify and define one's own ideas, to get more ideas about the topic in question, and to collect material to support and elaborate these ideas.

The guiding principles in reading and note-taking should be economy of time and effort, combined with thoroughness. Even a moderate sized bibliography affords a large mass of material

of varying worth. Nevertheless, if time permits, the investigator ought to glance at each item noted in his list, taking advantage of tables of contents and indexes wherever possible. By this rapid view some items may be discarded as valueless, and the most promising volumes and articles selected for careful examination and note-taking.

People differ somewhat in their methods of collecting data, but the essentials for carrying out the principles stated above are comprised in the following plan. In reading the first article or volume on a given subject, the investigator will note certain outstanding ideas, salient points. The subject of each of these points should be written on a separate card or sheet, which will serve as a place for all the material bearing on this particular point in all items subsequently examined. Suppose, for example, a person is preparing a talk on "The Plays of Henrik Ibsen." The first article read emphasizes, let us say, Ibsen's revolutionary staging, his limited casts, and his untheatrical dialogue. This furnishes the reader with three cards, headed respectively, "Staging," "Casts," and "Dialogue," and each containing the most important observations of the writer on these points. The next article may dwell on Ibsen's staging, social theories, and unhappy endings. The observations on staging will be noted on the "staging" card, and new cards will be

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made for the two new points. By following out this system with each item of his bibliography, the investigator will have, at the completion of his reading, a card or group of cards for each important point. Every card or group will contain the selected ideas or facts contributed by the various sources consulted.

Reading and note-taking calls for discriminating judgment, which will increase with practice. Some people still accept as valid anything which appears in print, but the discriminating investigator will take into consideration each writer's opportunities and capacity for securing and presenting reliable information. Moreover, he will view with particular caution sources which are likely to be influenced by prejudices or personal interests. Judgment must be used also in the selection of material from the mass and in determining what to read and what to pass over. Over-elaborate notes are, perhaps, preferable to scanty ones, but the beginner should beware of a common tendency to waste time in reading irrelevant matter, and compiling a cumbersome mass of notes which a little more thoughtfulness would avoid. The most significant passages may be taken verbatim; but most of the desired material may preferably be reduced to brief summary statements. In all cases, citations should be accompanied by a careful reference to volume and

page of the source, for possible subsequent use. Furthermore, it is important that notes be written on only one side of the sheet or card in order that any group of material may be placed in its entirety under the eye when the time comes for making the outline.

### *c. Adjusting the Notes*

With his reading and note-taking completed, the speaker arrives at the third step in his investigation, the adjustment of the notes. If he has followed the plan advocated in the preceding section, this process is greatly simplified. For, instead of having a large mass of unsorted material, his points are clearly defined, and the supporting data all ready classified. It remains to review carefully the various card headings for the purposes of separating into parts any headings which seem to comprise two or more distinct phases, and of uniting any headings which may be substantially identical. This review should provide also for the shifting of data in case certain notes can be used to better advantage under headings other than those to which they were originally assigned.

## *II. Outlining*

As the speaker has proceeded in his work of investigation he has, naturally, been turning the

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subject over in his mind, revising or confirming previous ideas about it, adding new thoughts, and strengthening his grasp of the whole matter. But now, with the completed notes before him, he should carefully study his material with a view to making an outline of his speech. Let us suppose that he has been investigating the subject of industrial arbitration, and that his cards, or card groups, contain data on fourteen points, as follows: Capital and Labor Opposed, Strikes, Past Accomplishment of Industrial Arbitration, Difficulties of Industrial Arbitration, Boycotts, Constitutionality of Industrial Arbitration, Benefits to be Derived from Industrial Arbitration, Foreign Experience with Industrial Arbitration, Lock-outs, Violence, Public Attitude toward Industrial Arbitration, Non-Interference in Industrial Disputes, Compulsory Federal Arbitration Laws, State Arbitration Laws.

We are now ready to build the framework of the speech, and our first effort should be to determine from the material before us just what the central theme is to be. What is the chief purpose of speaking? What main conviction do we want to impress upon the audience? Since the speaker must keep the central theme uppermost in his mind throughout the address, it is of great importance to establish it as the core of the outline, around which the leading points will be assembled.

To continue with the illustration already given, let us suppose that the speaker has concluded from a careful review of the notes that the preponderance of evidence points toward the need of a compulsory Federal arbitration law for the settlement of industrial disputes. To show such a need, then, is the main purpose of his address, and his rough outline stands as follows:

Industrial Arbitration

- A. Introduction.
- B. Capital and Labor not Opposed.
- C. Strikes.
- D. Past Accomplishment of Industrial Arbitration.
- E. Difficulties of Industrial Arbitration.
- F. Boycotts.
- G. Constitutionality of Industrial Arbitration.
- H. Benefits to be Derived from Industrial Arbitration.
- I. Foreign Experience with Industrial Arbitration.
- J. Lockouts.
- K. Violence.
- L. Public Attitude toward Industrial Arbitration.
- M. Non-interference in Industrial Disputes.
- N. Compulsory Federal Arbitration Laws.
- O. State Arbitration Laws.
- P. Conclusion.

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In this typical rough outline it is to be noted that there is no indication of proper co-ordination, subordination, arrangement, or detailed elaboration. Nevertheless, such a rough assembling of points is an invaluable factor in the organization of speech material. Whether the rough outline follows an elaborate investigation, or is jotted down in the event of speaking on short notice, it gives a tangible basis for an organized plan. The next step is to co-ordinate, subordinate, and arrange in such order as will most effectively drive home the central theme. Mindful of the material at our disposal, and of the aims and methods set forth in the earlier chapters, we work out for our illustrative topic this second draft:

### Industrial Arbitration

Purpose: to show the need of a compulsory Federal arbitration law.

#### *Introduction*

Capital and Labor not Inherently Opposed.

#### *Body*

#### A. Past Experiences in Industrial Arbitration.

- I. In Foreign Countries.
- II. In America.
  - a. Voluntary Efforts.
  - b. State Laws.

- B. The Difficulties of Industrial Arbitration.
  - I. The Question of Constitutionality.
  - II. An Indifferent Public Opinion.
- C. The Working of the Non-interference Policy.
  - I. Strikes.
    - a. Violence.
    - b. Intimidation.
  - II. Boycotts.
  - III. Lockouts.
- D. Solution of Problems in a Compulsory Federal Arbitration Law.

### *Conclusion*

#### Benefits to be Derived from Such a Law

From this second draft a final revision may be made which will elaborate in greater detail the various steps by which each point is to be developed. But the practical speaker will rarely take the trouble to do this, and if he has a thorough grasp of his material, it is not at all necessary. He has a definite purpose before him in the main theme, and has mapped out the chief plan of procedure by which he is to try to lead his audience to understand and concur with his views. The beginner may possibly find it advantageous, for the first three or four speeches, to elaborate his outline in greater detail. While thinking his address through, or talking it over aloud in private,

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it is a simple matter to set down on paper the minor features of the development. But before he faces his audience he should focus his attention on some such general plan as that presented above. The extempore speaker grows in power, not by leaning upon a memory burdened with cumbersome outlines, but by cultivating the ability to develop his themes from a vital grasp of broad essentials.

### C. SUMMARY

We have noted in this chapter that a person's general preparation for speech-making consists in acquiring a fund of knowledge and experience. The more extensive and clearly defined this is, the greater are his possibilities for able speaking. Specific preparation comprises two factors: investigation and outlining. Investigation may be direct when the conditions warrant personal examination of the subject of discussion; or indirect, which is much more common, when the speaker must secure his material from secondary sources. The first step in secondary investigation is to compile a bibliography from all available sources, which include library card-indexes, general bibliographical works, special bibliographies, cross-references, and indexes to periodical literature. For certain kinds of topics, the bibliography should include also the standard periodical compilations

of facts, reports, encyclopædias, and publications devoted to special interests. In addition, bibliographical assistance may be obtained, when needed, from public libraries. The second step in investigation is reading and note-taking, for the purposes of clarifying the speaker's ideas about his subject, adding other ideas, and securing material for their elaboration and support. The method employed in reading and note-taking should observe economy of time and effort, combined with thoroughness. The investigator should take every advantage of tables of contents, indexes, and topical headings, both for the rapid locating of pertinent material, and the avoidance of that which is irrelevant or comparatively unimportant. In collecting data he is cautioned against carelessly encumbering his notes with useless matter. A further saving of time and effort is effected by taking notes in some such systematic manner as was suggested in this chapter. The third step in investigation is the adjustment of the notes to the end that each card, or card group, presents a definite, unified point, and that all material appears under its proper heading.

The second factor of preparation is outlining the speech. The rough draft consists of a list of all the points bearing upon the topic which the speaker can assemble. Studying his material he then decides upon the central theme or main

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purpose of his address. It then remains to co-ordinate, subordinate, arrange, and fill in such details of elaboration as may seem desirable. The resultant draft completes the more substantial part of the preparation, and we may now turn to matters more especially concerned with form of expression.

## CHAPTER VIII

### EFFECTIVE STYLE IN SPEECH COMPOSITION

Practically every writer on public address, including not only the ancients like Cicero and Quintillian but also the most modern writers like Robinson and Winans, urge the necessity of both intellectual and emotional appeal. The various writers may differ as to the relative importance of conviction and persuasion, but they all agree that an address which is either cold, dry and mechanical, or wholly emotional is usually ineffective. It is indeed hardly to be questioned that a speech which makes no attempt to awaken the sympathies must ordinarily leave an audience indifferent; but in speaking to-day before the average intelligent audience a lack of real convincing substance is, undoubtedly, even a greater shortcoming. For this reason special attention has been given in the foregoing chapters to the basic matters which make for understanding and conviction on the part of the audience. At the same time, the discussion of aims and methods has incorporated much pertaining to the persuasive element because conviction and persuasion must

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move hand in hand. The idea that the body of a speech should contain only convincing matter, and that the conclusion should embody the entire persuasive factor disregards human nature. We are not effectively convinced unless persuaded; nor are we truly persuaded unless convinced. Moreover, the notion that conviction lies wholly in the substance of a speech, and persuasion entirely in the form of expression is erroneous. So, in dealing with style, wherein form is emphasized more than substance, we are concerned not only with persuasion but also with conviction.

It is not an uncommon thing to hear a speaker who has an abundance of excellent speech-material, but who fails to make an effective address because he presents it poorly. Cicero went so far as to observe, "It is a great matter to know what to say and in what order to say it, but to know how to say it is a greater matter still." Perhaps the relative importance of form and substance has altered since the days of the great Roman, but it is still necessary to cultivate a style of speaking which shall present our material effectively both to the minds and the sympathies of our auditors. Each individual will, naturally, possess certain personal characteristics of expression, and as far as these meet with good results they are to be developed. One man, like Grady, has an unusual descriptive faculty; another, like Macaulay, is

especially effective in the use of balanced structure; a third, like Roosevelt, possesses a marked capacity for forceful phrasing. But the student of speaking must first acquire the basic qualities of a good style of expression, irrespective of any individual traits. The essentials of such a style are unity, coherence, clearness and force. These old friends of our rhetoric days are "true" if not always "tried," in the sense of being employed. But they are neglected at the expense of the speaker; for in whatever respects the style of address may have changed throughout its history, practical speaking has never profitably parted company with unity, coherence, clearness and force because the essential workings of the human mind have not changed. In order to think definitely and conclusively, a person must concentrate upon one thing, and proceed from beginning to end with clearness and logical sequence—a process which in itself is forceful.

#### A. UNITY

In its uncontrolled activities the mind does, indeed, make curious jumps at times—from Canadian reciprocity to string beans to bishops; thence to the thought of an uncomfortable collar only to alight, perhaps, upon a contemplation of Wagner's immortal Ring Cycle. But while such a disunified series is in some respects interesting, it has the

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vital defect that it does not get us anywhere with anything. It is really surprising that speakers should so often be guilty of a lack of unity which differs from the illustration just cited in degree rather than in kind.

The man who speaks in public could hardly make a more useful resolution than never to force an audience to "wonder what he is driving at." Not only should there be no straying from the subject of the discourse as a whole, but the discussion of each phase of the topic must constantly and obviously bear upon the specific point in question, avoiding confusion with other aspects of the subject. If one is talking on "Canadian Reciprocity," for example, every section of the development should lend itself to a summary statement which clearly contributes something to the main theme respecting Canadian reciprocity. Furthermore, the discussion of any particular phase, such as the effect upon the farmers of the United States, should be strictly confined to that point, without encroaching upon any other phase, such as the effect upon Canadian manufacturers. It is quite likely that this observance of unity will shorten many a speech by eliminating inconsequential padding, side-line excursions into allied fields, and confusing repetitions incident to the ill-advised use of the same material under two or more points. However, a reduction of the quan-

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tity of the average speech, accompanied by a corresponding improvement in quality, would be one, or rather two, of the most felicitous things that could happen to this much abused art.

The following excerpt from Professor G. Lowes Dickinson's discussion of the means by which a League of Peace might effect its purposes offers a typical example of unity. Particular attention is directed to the way in which the opening and closing sentences definitely introduce and terminate the idea of the passage. Note also how the substance of the entire matter can be summed up in a single statement. After the observation that the combined military force of the League might be employed against an offending member, Professor Dickinson says:

"Military force, however, is not the only weapon the powers might employ in such a case; economic pressure might sometimes be effective. Suppose, for example, that the United States entered into such a league, but that she did not choose, as she wisely might not choose, to become a great military or naval power. In the event of a crisis arising, such as we suppose, she could, nevertheless, exercise a very great pressure if she simply instituted a financial and commercial boycott against the offender. Imagine, for instance, that at this moment all the foreign trade of this country were cut off by a general boycott. We should

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be harder hit than we can be by military force. We simply could not carry on the war. And though, no doubt, we are more vulnerable in this respect than other countries, yet such economic pressure, if it were really feared, would be a potent factor in determining the policy of any country. It is true that no nation could apply such a boycott without injuring itself. But then the object is to prevent that greatest of all injuries, material and moral, which we call war. We can then imagine the states included in our league agreeing that any offender who made war on a member of the League, contrary to the terms of the treaty, would immediately have to face either the economic boycott or the armed forces, or both, of the other members. And it is not unreasonable to think that in most cases that would secure the observance of the treaty."

### B. COHERENCE

#### I. *Coherent Thought*

As to coherence, there are two considerations: thoughts must be presented in reasonable sequence; and the verbal expression must indicate their relationships. In discussing unity it was observed that the uncontrolled mind often passes rapidly through a disunified series of subjects. Similarly, with respect to coherence, the

casual, glancing attitude of mind is apt to view any one subject in a chaotic manner. For example, what an inconsequential series of ideas are suggested to the average man when the subject, "Free-Trade," is mentioned! Probably he thinks of prices of food and clothing, foreign trade, England, the effect on farmers, trade-rivalry, domestic production, cost of living, encouragement of home industry, effect on manufacturers, the steel industry, the reduced price of Ingersoll watches in Europe, etc. All these thoughts are in varying degrees pertinent to the subject, but no definiteness of understanding, no conclusions regarding the merits or disadvantages of free-trade can be reached by developing the foregoing incoherent jumble. The desired effect requires an orderly progression of ideas, a growth or forward motion by which not only each phase prepares for or leads into the next, but also in which the thoughts constituting the elaboration of each subdivision shall develop in the same logical way.

## II. *Coherent Expression*

With coherence of thought as a basis, the speaker is enabled to make his expression cohere, i. e., link together. Even in writing, one should use all possible means to make sentence relationships explicit. Much more necessary is this explicit indication of relationships in speech, where

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no opportunity for deliberation is afforded to those who are following the thought. Fortunately, the secret of coherent expression is easily grasped, providing always that the thoughts follow one another in logical sequence. To a great extent this secret inheres in the use of these connectives: (1) the use of a word employed in the preceding sentence, as is exemplified by the word "secret" in the beginning of this sentence; (2) a synonym or pronoun for a word used in the preceding sentence; (3) a word which sums up an idea expressed in the preceding sentence; (4) a conjunction which shows an addition or opposition to the thought in the preceding sentence, such as "and," "moreover," "but," "however," "nevertheless"; (5) a phrase, clause, or participial expression which connects a sentence with the preceding one by indicating a relationship of time, place, degree, manner, or circumstance, such as, "at this time," "on the contrary," "under such circumstances," "while this was happening," "what that involved," "when this was accomplished," "disregarding the opportunity," "disgusted with such an arrangement," etc.; (6) an adverb of time, place, degree, manner, or circumstance; (7) a transitional sentence, which aims to summarize broadly a preceding section and to introduce a new phase. Of course, it must not be understood that such connectives are serviceable for every sentence;

even if they were, their invariable use would tend to produce a rather unpleasing, academic effect. But whenever they do serve to express a relationship easily and accurately, they may be employed to good advantage. In the subjoined passage from one of John Bright's speeches, notice how the connectives tie the thoughts together into a flowing, readily-followed whole. The speaker has just stated that the constant shortage of cotton is due to the insufficient increase of labor in the Southern States.

"Now, can this be remedied under slavery? I will show how it cannot. And first of all, everybody who is acquainted with American affairs knows that there is not very much migration of the population of the northern states into the southern states to engage in the ordinary occupations of agricultural labor. Labor is not honorable and is not honored in the South, and therefore free laborers are not likely to go south. Again, of all the emigration from this country [England] . . . a mere trifle went south and settled there to pursue the occupation of agriculture; they remained in the North, where labor is honorable and honored.

"Whence, then, could the planters of the South receive their increase in labor? Only from the slave-ship and the coast of Africa. But, fortunately for the world, the United States govern-

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ment has never yet become so prostrate under the heel of the slave-owner as to consent to the reopening of the slave-trade. Therefore, the southern planter was in this unfortunate position: he could not tempt, perhaps he did not want, free laborers from the North; he could not tempt, perhaps he did not want, free laborers from Europe; and if he did want, he was not permitted to fetch slave labor from Africa. Well, that being so, we arrived at this conclusion—that whilst the cultivation of cotton was performed by slave labor, you were shut up for your hope of increased growth to the small increase that was possible with the increase of two and one-half per cent per annum in the population of the slaves, about one million in number that have been regularly employed in the cultivation of cotton. Then, if the growth was thus insufficient,—and I as one connected with the trade can speak very clearly upon that point—I ask you whether the production and the supply were not necessarily insecure by reason of the institution of slavery?

“It was perilous within the Union. In this country we made one mistake in our forecast of this question: we did not believe that the South would commit suicide; we thought it possible that the slaves might revolt. They might revolt, but their subjugation was inevitable, because the whole power of the Union was pledged to the

maintenance of order in every part of its dominions.

"But if there be men who think that the cotton trade would be safer if the South were an independent state, with slavery established there in permanence, they greatly mistake; because, whatever was the danger of revolt in the southern states whilst the Union was complete, the possibility of revolt and the possibility of success would surely be greatly increased if the North were separated from the South, and the negro had only his southern master, and not the northern power, to contend against."

### C. CLEARNESS

The third fundamental of a good style of speaking is clearness. It is not enough to concentrate on one topic and to proceed coherently; each thought unit must be clear. That clearness of thought is essential to clearness of expression has frequently been pointed out. But it is a truth which cannot be over-emphasized. If we wish to convey an idea to others, we must first grasp it without a suspicion of vagueness. The explanation of most of the vague, self-contradictory, or fatuous discussions which one so frequently hears lies in muddled thinking rather than in poor speaking. Any uncertainty as to the significance of a fact, the aptness of an illustration, or the

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relationship of thoughts is an index of confusion, and is almost sure to result in unclear expression. On the other hand, a clear perception of such matters conduces to clarity of expression. It remains then only to present one's thoughts with simplicity and directness.

### I. *Simplicity*

It would be an error, of course, to underestimate the attention which these two qualities require before they become habitual with the speaker. But the task is greatly lightened by getting the right idea from the start, and thus escaping the pitfalls which yawn for those who set out with a false sense of values. An ability to use big words and high sounding phrases, for example, is sometimes deliberately and unfortunately cultivated. The use of such words as "ratiocination," "post-prandial," and "ebullient," when "thinking," "after-dinner," and "lively," would express the ideas, may inspire awe in the "unskillful" but "it cannot but make the judicious grieve." Not that the principle of clearness requires the avoidance of all large or unusual words. If a polysyllabic word of Latin origin, like "circumvallation," a technical term, such as "electrolysis," or even a foreign expression, like "denouement," or "zeitgeist," is requisite to express the speaker's exact idea, he should feel free to employ it—with

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such explanation as may be necessary. But to seek such words, or to strain for "elegance" by turning every "big fire" into a "disastrous conflagration," every "funny reply" into a "titillating rejoinder" is a great mistake. In a word, the speaker should aim to use the simplest, most easily understood language consistent with adequate expression of his thoughts. And that simple language is ordinarily adequate to convey the beauty, strength and emotion of even the most profound thoughts is shown in such a speech as Lincoln's "Gettysburg Address." This immortal utterance so finely illustrates how simplicity of expression is consistent with impressiveness that I venture to quote it entire.

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this

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ground. The brave men, living and dead, who struggled here, have consecrated it far beyond our poor power to add or to detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.”

### II. *Directness*

Closely akin to simplicity as an aid to clearness is directness. This comprises brevity and straightforwardness of construction. It means the avoidance of intricate, wordy, clumsy or stilted sentences. Such sentences call to mind the following specimen from Benjamin Franklin's proposal to revise the Book of Job. As a sample of improvement, he advocated that the sentence, “Doth Job fear God for naught?” be changed to, “Does your majesty imagine that Job's good conduct is

the effect of mere personal attachment and affection?" With all his proverbial common-sense, the renowned Franklin erred here. And every speaker errs who proceeds on the theory that a statement is impressive in proportion to the number of words which it contains, or to the ponderous and involved manner in which it is made. If an idea can be as fully expressed in five words as in ten, the extra five are usually a waste, and frequently a hindrance to clearness. A wordy speaker might say, for example, "A collection of the most famous and most widely known and popular essays that have endeared themselves to lovers of literature for many generations will be published by Smith and Company for all those who enjoy reading." With a terse speaker this would become, "A collection of the essays most popular with many generations of readers will be published by Smith and Company." The gain in clearness, and force as well, is obvious.

There are occasions, of course, when long sentences are necessary to express the speaker's thoughts. In such cases he should preserve clearness by direct, straightforward construction. For this purpose, the observance of two simple rules will aid greatly. First, the order of subject-predicate-object or attribute should generally be observed. Exceptions may be made occasionally for the sake of coherence or variety. Secondly,

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all modifying words, phrases, and clauses should be kept as close as possible to the words modified. It is remarkable how frequently sentences are ambiguous, misleading, or unfathomable only because of injudiciously placed modifiers. Take, for example, the following typical cases:

I neither am Republican nor Democrat.

Both the platforms of the rival parties are unsatisfactory.

He was asked to marry the defendant repeatedly.

The attorney hurried from the court-house, where he had been trying a tramp in an automobile.

The clipping was brought from an address which had been published the night before by a messenger boy.

These sentences strike one as absurd, and yet unclearness arising from just such errors is by no means uncommon. The speakers usually know better, of course, but, owing to carelessness, or to open disregard of form, they acquire a habit of obscurity.

### D. FORCE

The fourth requisite for an effective style of speaking is force. This quality is in no small part inherent in unity, coherence and clearness.

But additional emphasis may be secured by special attention to arrangement, diction, illustration and proportion.

### I. *Arrangement*

The essential thing to bear in mind about arrangement is to use the most significant material where it will do the most good. This principle applies even to the order within single sentences, where weight may often be added by placing the important words at, or near, the opening or closing; also by arranging series of words, phrases or clauses in the order of increasing importance. But a more important consideration is the arrangement of sentences in the development of the various phases, and of phases in the speech as a whole. For emphatic effects in the body of the speech, the best opportunities are in the section which immediately follows the introduction, and in that which immediately precedes the conclusion. As the speaker finishes his introductory remarks and launches into the substance of his topic, the audience is apt to be particularly alert to size up the strength of his case. Therefore, whenever the plan of procedure can be so arranged, it is wise to open with one of the most significant phases of the discussion. A typical illustration of such an arrangement was afforded by a political speech which I recently heard. The opening words

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were, in effect, "You all want to know the truth about the eight hour law." The treatment of this very important factor in the current presidential campaign was followed by less heated issues, such as the tariff, woman suffrage, appointments, etc.; but for closing, the speaker had reserved his most emphatic point, America's foreign policy, because of the strength inherent in the final position, as pointed out in a previous chapter.

The outstanding places in the separate sections are, similarly, at the beginning and the end. As a rule the greatest advantage may be gained here by the use of a topic sentence in opening, and a summary sentence in closing the section. The topic sentence gives prominence to the idea to be discussed, and the summary sentence, expressing the gist of the thought developed in the section, presents an emphatic close. A typical illustration of this is afforded by the following brief excerpt from a speech by Mr. Charles C. Pearce.

"We are just in the throes of tariff revision. Early in March was introduced the Payne bill containing a number of modified duties. At once a highly significant struggle began in Washington. The country seems to have settled upon a downward revision of the tariff, yet each group is jealously guarding its own particular interests. Steel, for example, rasps: 'Touch not our sacred schedules!' Lumber and pulp cry: 'Cut down

your newspapers, not our profits!' Agriculture growls: 'Cheap shoes by all means, but abate not a jot of the duty on hides!' Sugar raises the slogan in the South: 'Preference for home products!' In short, tariff reduction, in theory acceptable to all, is well-nigh unattainable, simply because every group insists on retaining all the privileges it now enjoys."

## II. *Choice of Words*

### a. *Simplicity*

In securing force through choice of words, two principles are to be observed. The first of these, simplicity of diction, has already been dealt with in relation to clearness; but it is of scarcely less importance as a factor of emphasis. This statement is apt to appear questionable, if not paradoxical, to an immature speaker since bombastic diction and long, involved periods are so much more impressive to the ear. The effective speaker, however, aims, not at the ear but at the mind, which is not to be captured by the explosions of blank-cartridge diction. It is true that the subject-matter of some speeches is so thin that the speaker finds it desirable to attempt to hide his poverty of material by a covering of words. How often, indeed, one is tempted to cry out with Hamlet, "Words, words, words!" But the substantial

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address, which is our concern, gains strength by simplicity, just as does a statue, a picture, a bridge, or a piece of machinery.

### b. *Precision*

Precision, the second quality of diction which makes for force, means the employment of words which express the speaker's thoughts with exactness. This requires more than the mere avoidance of misusage, such as "ingenious" for "ingenuous," "allusion" for "illusion," "infer" for "imply," or "arraign" for "indict"; it calls for a choice between words which mean something similar but are not synonymous. In other words, the precise speaker is not satisfied to convey his ideas approximately. If a circumstance is merely "apparent," he does not term it "evident"; if an act is only "objected to," he does not refer to it as "denounced." Nor does he carelessly sprinkle his addresses with such colorless and inexact words as "thing," "factor," "and so forth"; nor habitually begin sentences with meaningless time-markers like "why," "well," and "now." On the contrary, he aims to make every word not only count, but also express the thought so aptly that any change would weaken the effect. Like many other qualities discussed heretofore, such precision in extempore speaking, where revision is impossible, is an ideal to be sought for rather

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than attained absolutely. Furthermore, it is, frankly, a quality of especial difficulty because it requires a large working vocabulary. But since, next to a well-stored mind, words are the speaker's chief tools, he cannot afford to allow difficulty to discourage him from persistent cultivation of an adequate and readily-available vocabulary.

### *c. Vocabulary Building*

In what ways can we work toward this end? First, it is to be noted that many people do not take full advantage of the vocabulary which they already possess. Many bright, expressive words are allowed to lie like swords in their scabbards except on rare occasions when unusual stimulus brings them to light. Again, many words are constantly employed in hackneyed combinations, with a lifeless, colorless result. The explanation is that it takes energy, initiative to speak freshly and precisely. Much easier is it to talk in a common-place manner, using over and over the words which, through repetition, have become the first, if not the only, line of expression. All too complacently we say "a long-felt want," "a notable occasion," "the pages of history," "let us, therefore," "every walk of life," "an impressive scene," "last but not least," "then, and then only." We likewise overwork certain single words which come easily, and neglect others

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of equal or greater aptitude which we know, perhaps, but are too indolent or indifferent to draft. As a random example take "keen" in the expression "a keen wit,"—an excellent word but often less opposite than "cutting," "trenchant," "sharp," "acrid," "caustic," "biting," "incisive," "drastic," "poignant," "vivid," "virulent," or "corrosive." An examination of such a book as Roget's "Thesaurus," or Crabbe's "Synonyms," will awaken a realization of similar varieties of expression at the speaker's command. And the student owes it to himself to put into active service at least those words which already belong to his vocabulary.

But he should not be satisfied with his present equipment. Perhaps he can extend his vocabulary by using various devices which have been helpful to eminent writers and speakers. Benjamin Franklin tells us in his "Autobiography" that he benefited by paraphrasing literary passages which required the use of terms new to him. Robert Louis Stevenson carried about with him a notebook in which he wrote practice sketches, using the words which arose in connection with the new activities and scenes encountered in his travels. Rufus Choate found advantage in translating foreign languages. Robert Browning and Lord Chatham studied the dictionary outright. It is obvious that such exercises take time, and it is,

therefore, fortunate that every person who reads and converses must necessarily increase his supply of words by absorption. This unconscious process, indeed, is largely responsible for such vocabularies as most of us possess. The accumulation is too slow, however, for the speaker who would rapidly strengthen his style through precision. It is highly desirable that he increase his word power by some form of conscious effort. He may not be inclined to put into practice any of the exercises recommended above, but certainly when he reads, converses, or listens to speakers he should be on the alert to seize upon any words, or felicitous phrases with which he is not familiar. These should be jotted down for dictionary reference at the earliest opportunity. It is then essential to make use of these words, soon and frequently, in order that they may become a part of the speaker's working vocabulary. This simple and natural method is within the capability of even the busiest people. Therefore, while the speaker is enlarging his knowledge of men and affairs, there is no excuse for not keeping his vocabulary abreast.

### III. *Illustration*

A liberal use of illustration is another means of adding forcefulness to our speaking. The reason for this is that the concrete is proverbially more

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penetrating than the abstract, whether the appeal be to the intellect or to the emotions. A definition which is crystallized in the shape of a specific example, an exposition of conditions which incorporates instances in point, an argument which is applied to particular cases—all of these embody greater emphasis than would be possible if only the abstract matter were used. Note the emphatic effect of specific cases in the subjoined excerpt from one of Henry Van Dyke's speeches.

"Who sneers at commerce? Is it the devotee of learning? Let him remember that it was the traders of Phœnicia who gave letters to Greece; it was the maritime states of Greece who adorned the world with poetry, and philosophy, and art; it was the age of England's commercial supremacy which brought the highest glory to her universities. It is in great part the liberality of merchants which has established on our shores those great institutions of learning—Harvard, Yale, Princeton, Columbia, Cornell. Let him remember the little commercial city of Leyden, and her imperishable example. For when her heroic siege was ended—when she had won her unparalleled victories against armies, ships, cannon, pestilence, flood, and famine—when the Prince of Orange in his unbounded gratitude came and asked her to choose her reward—that little city of Dutch merchants chose not gold, nor freedom from taxes,

but a university, and the reward of her defense became the light of Europe."

#### IV. *Proportion*

Proportion, as a factor of emphasis, requires that we elaborate any given phase of a subject with just consideration for the relative importance which we attach to it. Generally speaking, the more time we devote to a section, the more significant it appears. The failure to observe this principle, a very common occurrence, is apt to ruin the chances for making the best of our opportunity. The causes of most errors of proportion are not far to seek.

##### *a. Causes of Bad Proportion*

In the first place, the untried speaker is almost invariably possessed of the idea that he cannot "hold the floor" for any appreciable length of time. This notion results in over-elaboration of the earlier phases of his address, with hasty treatment, or, if time is strictly limited, even total omission of parts intended for later development. Such an outcome is particularly disastrous if the address has been properly planned to discuss the most significant aspects near the close. In view of this common failure it cannot be too strongly urged that time flies when the speaker really has

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something to say, and that it is essential to beware of dwelling too long upon the opening phases.

A second cause of bad proportion is the temptation to dilate upon a phase which affords easy or pleasant means of elaboration. Of course, if such a section be vital, the circumstance is a happy one; if it concerns a subordinate matter, the misapplied emphasis is unfortunate. Sometimes the unwise elaboration arises from the fact that the speaker happened to unearth an abundance of material on a relatively insignificant point. Again, a story or some other form of illustration may lure the unwary speaker on into an elaboration which eclipses the point under discussion. Whatever the cause, the person who aims at effective speaking must exercise sufficient restraint to keep subordinate features within proper bounds.

### b. *Emphasis by Proportion*

On the other hand, relatively important aspects should be given the emphasis which derives from larger proportions. Beginning with the reading and note-taking, more pains should be taken to secure material which bears upon the most salient points. Next, in planning the development of such points, the speaker should calculate upon a more exhaustive elaboration, utilizing more freely than for the minor phases the various methods,

such as definition, repetition, illustration, and comparison. Finally, in the address itself, the speaker should amplify in keeping with the plan, avoiding the pitfalls of false emphasis, and taking advantage of the force which inheres in relative fulness of treatment. Herein he must use judgment for since every topic and phase of a topic presents its own particular problem, and inasmuch as the attitude of the specific audience addressed may in great measure determine the points for emphasis, no inflexible rule of proportion is feasible. In this respect, consider the recent Presidential campaign. In some parts of the country the slogan, "He kept us out of war," gave the speaker his cue for proportion; in others industrial and social legislation was the issue of paramount significance; in still other parts the tariff question chiefly occupied the people's attention. Clearly, then, regarding proportion, the speaker who would influence such varied attitudes must be flexible, just as is an advertiser who emphasizes quality when appealing to the wealthy, and low prices when offering a cheaper product to the poorer classes.

#### E. ATTRACTIVENESS—A SPECIAL QUALITY

And now comes a special quality of style, essential to the most effective type of speaking—a quality which will ordinarily be developed as the

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speaker grows in self-confidence and power. It is, frankly, more elusive than those fundamentals hitherto presented in that it cannot be wholly devised out of ordinary speech-matter, but must in part spring from a sense cultivated in the speaker himself. Unity, coherence, clearness and force are characteristics which can be given to an address by the good artisan of speech; and if they are observed as set forth in the preceding sections, they are sufficient to carry the speaker's message with not only convincing but also persuasive effect. The quality, however, toward which we are directing our attention contributes a particularly appealing character to style, and calls into play the workmanship of the artist rather than that of the mere artisan. Various names might be applied to this quality—grace, charm, beauty—but these are not sufficiently comprehensive; a more accurate term is attractiveness.

Attractiveness essays especially to add imaginative touches to the speaking, to relieve the prosaic tone, to brighten and decorate the expression—in short, to please the listener. And though I have called it elusive, and coupled it with the artist, it is not altogether vague and beyond the scope of analysis. Some, at least, of the features which make for attractiveness of style in speech composition can be isolated, classified and put to

use by the student. The chief of these are figures of speech, wit, humor, colorful, suggestive diction, bits of quotation, and variety in sentence structure. These we shall consider in some detail.

### I. *Figures of Speech*

The most useful figures of speech are the simile and the metaphor. While not employed in modern speech with such frequency or elaboration of detail as they were in the earlier and more florid "oratory," an occasional well-chosen figure unquestionably adds grace, succinctness and vividness to expression. When Irving suggests that Ichabod Crane was like "a scarecrow escaped from a neighboring cornfield," he depicts the lanky, loose-jointed, shabby pedagogue at full length and in more striking manner than several sentences could accomplish. If a speaker refers to an official as a "rubber-stamp," he epitomizes a long story in the metaphor. The efficacy of such figures depends upon selecting for the simile or metaphor something which connotes instantly the essential nature or qualities which we would emphasize in the matter under discussion. "Scarecrow," for example, immediately and distinctly calls up an image which such adjectives as "limp," "dangling," "ungainly," and "tattered" characterize only in part. "Rubber-stamp" suggests at once a lack of independence, of originality, a

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state of servitude, an utter unimportance, and other things which it would be difficult to state off-hand. The average speaker may occasionally originate a telling simile or metaphor on the spur of the moment, but a little premeditation on three or four apt figures for any given address is advisable for the inexperienced. It is well to note, moreover, that some of the most effective figures used in speaking are borrowed, wholly or in part, from literature. The new relationship supplied by the speaker affords a positive touch of originality, as in the figure, "The promises of the honorable member are like the chaff which the wind driveth away." The student will do well to note for future use any especially happy figures which he meets in his reading, always avoiding those which are hackneyed, over-elaborate, or far-fetched.

### II. *Wit and Humor*

Wit and humor is a more difficult subject to deal with, and in the present limited scope it is possible to attempt only the most general discussion. This may, nevertheless, be suggestive in helping the student to apply his own sense of wit and humor to speaking. In the first place—and this is often not realized—there is rarely a speech of such grave import that it does not gain by a touch of humor here and there. Even the

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so-called "highbrow" audience relishes it, and no matter how serious the speaker's mission may be, he is wise if he serves his heavy courses with a little sauce. This may consist of a humorous anecdote or incident, a passage of clever dialogue, or a witty turn of expression. Such means of enlivening a speech afford what the writers of drama call "relief" or "comic relief"; and the average speech needs it quite as much as "Macbeth" needs the tipsy porter. "Relief" should never be long sustained for brevity is truly the soul of it. Furthermore, it might better be omitted altogether than to seem forced or dragged in for the mere sake of a laugh. This means that the humorous bit should always arise, or seem to arise, naturally in the course of the discussion. This does not mean that it must necessarily have a pertinent bearing on the topic. Notice, for example, how easily a touch of irrelevant humor is injected into the following passage from one of President Wilson's speeches.

"I have sometimes reflected on the lack of a body of public opinion in our cities, and once I contrasted the habits of the city man with those of the countryman in a way which got me into trouble. I described what a man in a city generally did when he got into a public vehicle or sat in a public place. He doesn't talk to anybody, but he plunges his head into a newspaper and

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presently experiences a reaction which he calls his opinion, but which is not an opinion at all, being merely the impression that a piece of news or an editorial has made upon him. He cannot be said to be participating in public opinion at all until he has laid his mind alongside the minds of his neighbors and discussed with them the incidents of the day and the tendencies of the time.

"Where I got into trouble was, that I ventured on a comparison. I said that public opinion was not typified on the streets of a busy city, but was typified around the stove in a country store where men sat and probably chewed tobacco and spat into a sawdust box, and made up, before they got through, what was the neighborhood opinion both about persons and events; and then, inadvertently, I added this philosophical reflection, that, whatever might be said against the chewing of tobacco, this at least could be said for it: that it gave a man time to think between sentences. Ever since then I have been represented, particularly in the advertisements of tobacco firms, as in favor of the use of chewing tobacco!"

In the above passage, the foundation for the humorous sally is laid with the sentence, "Where I got into trouble was that I ventured on a comparison." After that, it is smooth going. From this suggestion the student of speaking may note that even purely humorous anecdotes or incidents

can usually be brought in gracefully by a little care in phrasing a transitional sentence which leads from the serious matter into the subject of the pleasantry.

A clever presentation of an idea, or a witty phrase or epithet serves much the same purpose as the touch of humor. For example, a recent speaker said, "Many nice things have been remarked of Christian Science, and I must confess that I have but two objections to it: first, that it is not Christian; and, second, that it is not science." Without venturing an opinion on the soundness of the objections, I can affirm that the audience was pleased by the neatness of the expression. In another recent address, condemning corporate wealth, the speaker referred to a board of directors as "an opulent and corpulent body of gentlemen." These two random illustrations serve merely to indicate the kind of expression which may be used occasionally, in addition to the humorous anecdote or incident, to brighten the speaker's style. Without some such piquancy, a substantial speech is apt to fall flat—indeed, oftentimes the more substantial it is, the greater is the fall thereof. The average audience can stand a considerable amount of fact, of logic, of the solid material which, as I have previously emphasized, must constitute the body of a speech with serious purpose. But it is human after all, and prone to

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become weary, bored, inattentive—or absent. If the great Burke had only injected some bits of pleasantry into that monumental “Conciliation Speech” perhaps history might have taken a different course.

### III. *Variety of Sentence Structure*

A somewhat less striking, but highly desirable, means of attractiveness is variety of sentence structure. The student will recall numerous ways of variation, but I shall suggest some of the most serviceable. First as to the order of parts; the usual sequence is subject-predicate-object or attribute, for the sake of clearness. But an address which proceeds thus from beginning to end becomes monotonous, just as if one were to speak without vocal inflections. Fortunately an occasional change of order does not confuse the listener; and it assuredly contributes, along with other variations, to his pleasure in hearing a speech. It is well, then, to begin sometimes with a phrase, sometimes with an adverb and again, with an adjective, object, attribute, or dependent clause. Furthermore, it is desirable to vary the declarative form now and then by an interrogation or exclamation. A third possibility of change is in the length of the sentences. The very long sentence will be generally avoided by the speaker,

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but an irregular mixture of moderate and short sentences will avoid choppiness of effect on the one hand, and on the other, unnecessary strain upon the attention of the audience. Ordinarily, sentences are what are known as loose, i. e., possible of logical termination at one or more points before the close. But these may be occasionally varied to advantage by a periodic sentence, which suspends the sense until the end. For example, "The work of the committee has stopped on account of lack of funds" (loose); and "On account of lack of funds, the work of the committee has stopped" (periodic). Another means of variation is the balanced structure such as, "Money has been called the root of all evil; but most people seek it as if it were the bulb of all happiness. The possessors of great wealth are said to be weighed down with responsibility; and yet there are few of us who wouldn't gladly assume such a burden." This kind of structure becomes artificial in effect if frequently used, but as an occasional device it is notably emphatic. A final suggestion for securing attractiveness through variety of structure is to use now and then a sentence characterized by words, phrases or clauses in a series of parallel construction. The greatest advantage is usually gained by arranging the members of the series with a view to increasing significance. The following passage from one of John M. Thurs-

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ton's speeches gives a very striking example of the cumulative force of a series.

"Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence, and made effective the Emancipation Proclamation; force beat with naked hands upon the iron gateway of the Bastille and made reprisal in one awful hour for centuries of kingly crime; force waved the flag of revolution over Bunker Hill, and marked the snows of Valley Forge with blood-stained feet; force held the broken line at Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made 'niggers' men."

#### F. SUMMARY

Style and diction, though primarily concerned with form rather than substance, are, nevertheless, significant with respect to both conviction and persuasion. In order to appeal to the minds and interests of an audience, a speech should be characterized by the fundamentals of a good style, unity, coherence, clearness, force, and by a fifth quality, attractiveness, which adds greatly to the effectiveness of address. Unity requires

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that the development of a speech shall bear constantly upon the subject under consideration, and that the discussion of each component phase shall pertain exclusively to that phase. Coherence is the flowing, progressive quality which is secured by a logical sequence of thoughts, expressed with proper links making sentence and topical relationships explicit. Clearness, likewise, pertains to both thought and expression. It requires a sure grasp of the subject-matter, simplicity of diction, and conciseness and directness of construction. Force in a measure inheres in the qualities already mentioned, but it can be greatly increased in the following ways: (1) by placing in the opening and closing positions of sentences, sections, and the whole development, the most important words, sentences, and phases, respectively; (2) by using words which are simple, but at the same time adequate and precise: (3) by freely using illustrations and concrete cases in point; (4) by avoiding temptations to over-elaborate minor factors, and by giving due proportion to important aspects. For acquiring attractiveness of style the following suggestions were offered: (1) the use of figures of speech, particularly the simile and metaphor; (2) wit and humor, including the humorous incident or anecdote, a bit of witty dialogue, a clever turn of phrase; (3) variety of sentence structure, secured

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by changing the regular order of parts, and using such variations from the normal as interrogations, exclamations, short, periodic, balanced, and "series" sentences.

A knowledge of the factors which make for an effective style of speech composition constitutes an advantageous point of departure. If, however, the student is careless in his preparation and fails to speak deliberately, with the idea of cultivating a habitual and spontaneous observance of the principles advocated, his knowledge is of little practical value. Finally, it is to be noted that the principles must be joined into a composite whole, and fused by the personality and attitude of the individual speaker. These matters of personality and attitude are of such importance in relation to style as to call for detailed consideration in the following chapters.

## CHAPTER IX

### THE PERSONALITY OF THE SPEAKER

In "*Virginibus Puerisque*" Robert Louis Stevenson wrote: "An orator makes a false step; he employs some trivial, some absurd, some vulgar phrase; in a turn of a sentence he insults, by a side wind, those whom he is laboring to charm; in speaking to one sentiment he unconsciously ruffles another in parenthesis; and you are not surprised, for you know his task to be delicate and filled with perils." The last clause conveys a rather extreme impression, but it will be readily admitted that to satisfy and please an audience requires the best there is in a man. And since the things he will say and the way in which he will say them are greatly influenced by his personality, his attitude toward his subject, and his attitude toward his audience, we may profitably examine these aspects with care. In this chapter we shall take up the personal qualities most essential to the success of a speaker. These may be classified under three heads: self-confidence, sincerity, and what is variously known as charm, graciousness, or magnetism.

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### A. SELF-CONFIDENCE

With respect to self-confidence, the speaker is, for the time being, a leader; he assumes to direct the thoughts, or, it may be, the actions of his listeners. In this position, timidity is almost as much out of place as it would be in an officer at the head of a body of troops. A lack of self-confidence results in a nervous, halting, unconvincing presentation. Furthermore, it frequently causes the speaker to express himself in a sketchy, incomplete fashion, even when he has a real message and is adequately prepared to deliver it. He takes the floor in a convention, let us say, because he thinks he has a contribution to make to the discussion. Upon facing the audience, he becomes self-conscious, panicky. In some instances a vague, and often mistaken, sense of inability to express his thoughts overwhelms him, and he gives up after a few detached sentences. Another cause of such a failure is that as the timid speaker begins to talk he gets the notion that his ideas are too well known, too common-place to warrant their development. Consequently he aims to sit down as soon as possible. The chances are that a following speaker with more assurance can take the same ideas and elaborate them with credit to himself and profit to his audience. Many of us, especially when before an audience, are all

too ready to retreat upon the auto-suggestion that our thoughts are not new and striking. Even if they are not, a fresh expression, a recombination of them may be worth while. Indeed, if only new and original thoughts were fit for public utterance, public speaking and several allied arts would have died a natural death long ago. Of course, if a man has nothing worth while to say, the time to reach that decision is before he leaves his seat; the poorest place to say nothing is in front of an audience.

### *I. The Basis for Self-confidence*

How can assurance, self-confidence be gained? Broad reading, thoughtful reading, which gives a person some degree of familiarity with the best that is thought and known in various selected fields is one preliminary step. Careful observation of the people and things which surround him day by day is another step. A man who reads thoughtfully and sees things with real discernment, whether they be children's games, factories, sunsets, crowds before shop windows, or forests in winter is laying a foundation for self-confidence in speaking, because he is acquiring a store of thoughts and experiences upon which such confidence is most securely built.

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### II. *Means of Development*

Now let us consider some more direct methods of securing self-confidence. Much that has been said in earlier chapters about thorough preparation for an address has an emphatic bearing upon this matter. Again, we gain confidence by becoming accustomed to expressing our thoughts in words. This can be done by frequent practice in writing, and especially in thoughtful conversation. Instead of being satisfied with laconic exchanges, we should cultivate the habit of developing ideas in our more leisurely talks with companions. We can gain confidence in expressing our thoughts also by thinking aloud in the privacy of our homes. It would probably be surprising to hear how many excellent sermons and speeches have been worked out with chairs and tables as uncomplaining practice audiences. Finally, the training par excellence for self-confidence is actual appearance before audiences. Every chance to speak, whether in class-room, social gathering, club-room, or on formal occasion should be seized as an opportunity to develop that factor of power which confidence alone can give.

### B. SINCERITY

The second personal quality requisite for effective speaking is sincerity. There are, to be sure,

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certain subjects and occasions which permit levity of treatment. But in dealing with serious matters the speaker, as a rule, reaches the hearts and minds of his listeners only when he expresses his real thoughts and feelings. Insincerity, whether open, or hidden under an assumed earnestness, is ill-calculated to win for a speaker the esteem which counts so much to his advantage. We all despise anything which savors of hypocrisy, and we all like a straightforward man even if his views are opposed to our own. Often a speaker's very earnestness is in no small part responsible for an actual change of heart, to say nothing of a favorable hearing, on the part of antagonistic auditors. It is safe to say that under the influence of such earnestness as is displayed by men like Mr. Roosevelt many who come to scoff remain to pray.

This sincerity of which I am speaking is not a quality which can be put on like a surplice and removed at convenience. If it exists in a person, it exists as a part of the warp and woof of that person's character. Therefore, it must be cultivated in one's daily life. A man who habitually thinks of life as more or less of a joke, or who ordinarily talks as if nothing counted much is apt to give an impression of insincerity when he speaks in public. Another type of insincerity is represented by the person who gets, and deserves,

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the comment, "Oh, he loves to hear himself talk." That will not be said of the speaker who strives to understand and to sympathize broadly with the lives and activities of his fellowmen, and who appears before an audience with the same true sincerity which characterizes his habitual attitude.

### C. CHARM

The third quality which should be cultivated by the speaker is charm, or magnetism. This, as was said of humor in the discussion of style, is an elusive quality to analyze, partly because with different individuals it manifests itself in such various kinds and degrees. Unquestionably a speaker is fortunate if he is just naturally gifted with an attractive personality. But certain attributes can be cultivated which will lend no small degree of charm to the speaker.

#### I. *Modesty*

First, among these attributes, may be mentioned modesty or, if one pleases, the absence of anything suggestive of bluster, of self-assertiveness. Not infrequently a speaker by adopting an attitude of superiority or of domineering ruins his chances of winning an audience, irrespective of what he has to say. People are not well-disposed

toward the views of a man, however much he may know, who presumes to say, in effect, "You ignorant ones, listen to me who know it all." The attitude of the audience is not improved even if this sentiment is put in the more bland language of a Brutus: "Hear me for my cause, and be silent that you may hear; believe me for mine honor, and have respect to mine honor that you may believe; censure me in your wisdom, and awake your senses that you may the better judge." No, the audience respects self-confidence, as stated before, but it likes a self-confidence that has no dealings with self-assertiveness. Nor is the listener drawn to a speaker whose modesty savors of self-depreciation of the Uriah Heep type. In a word, the quality under consideration is best exemplified in the man whose words and manner bespeak a personality which neither offends by a display of superiority, nor disgusts by condescension.

## II. *Geniality*

Quite as important as modesty is geniality. This quality radiates from the speaker and warms the audience into a feeling of accord with him. One occasionally hears a man who "captivates his listeners" even before he begins to speak. An expression of sympathetic and infectious good-humor does the work. Admittedly this radiant

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quality is difficult in the case of an immature speaker under the handicap of timidity, nervousness—or poor preparation. But such a person can avoid the last-mentioned obstacle, and he will be helped by not taking himself too seriously, and by remembering what was said in the early pages about the good wishes and sympathy of the average audience for the speaker. At all events every speaker should cultivate geniality as a habit. The old saw, "Laugh and the World laughs with you," has been most profitably drafted into service by a great modern business corporation in the form, "The voice with the smile wins." This idea may well be taken to heart by the speaker. Severity has its place in speaking; anger has its place; so does sarcasm; but under ordinary circumstances cheerfulness, optimism, wholeheartedness are what make for charm.

It is difficult to convey the impression of a speaker's charm in mere type; the warmth with which the individual invests the words is lost. But as we read the works of a man like Washington Irving, let us say, we feel that he must have had a sunny, optimistic attitude toward life. Similarly, the reader will note in the following extract from a speech of Dr. John H. Finley to a class of college students graduating in February something of the brightness and warmth which makes for a charming personality.

*"To the men of February, 1910:*

"You must be missing this week the traditional and delightful accompaniments of the baccafaureate ceremonies which your June brothers know. The laurel is not in berry. The oratorical adage and the rhetorical words of advice are not in season. The city about is not thinking of vacation and rest, of mountains and seashore. It is at work, busy even in its play, and it will hardly look up to make place for you, much less to celebrate your entrance. Your laureation must, therefore, be made with leaves alone.

"But I want to help you to feel the joy of the commencement none the less, though you graduate near the winter solstice and under a new star and a new sign of the zodiac (or, as Dante put it, when the 'fishes are quivering on your horizon,' when 'the sun is tempering his locks beneath Aquarius and the nights are passing to the south'). You will be pioneers of the new traditions in the American college calendar, and I wish that you may make them happy traditions. The ancients had their hiemal garlands as well as æstival and why shall we not make our winter summer, in the celebration of our hopes—which have no season—for you who have endured our disciplines and are, in and out of season, to represent our faith in better things?

"I have wished many times during the last three

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or four years that I could find some distinguishing name for you who go out in winter, when one has to shake the snow from the laurel in gathering even the leaves for your graduation. But I have thought of none that will be permanently distinctive. In the precession of the equinoxes your February successors will some day (if we assume the continuance of the College and the custom through enough centuries) be graduated under the star and zodiacal sign of your June brothers and you under theirs. And the precession of our thoughts traveling more quickly over this cycle of ten thousand years sees you all of one company and under one star and sign."

### III. *Tact*

Finally, one of the most potent factors of charm is tact. This quality may be defined as the ability to say the right thing at the right time, and, what is even more important, to leave unsaid that which would be unfortunate under given circumstances. Like most of the qualities previously noted in this chapter, tact is likely to be observed by the speaker only if it is habitual in his relations with those about him. A person who regularly accepts kindnesses without any sign of appreciation, and who never thinks to express pleasure at the good-fortune, or solicitude concerning the ill-fortune of friends and acquaint-

ances—such a person lacks tact. It is likewise lacking in those who do not hesitate to ridicule the defects, shortcomings or misfortunes of their fellowmen. These tactless people are likely in public address to omit the little touches which please, and, especially, are liable to blurt out things that offend. A man who in a social gathering will refer heartlessly to a distorted feature or a crippled limb is in danger in public address of speaking with purposeless contempt of a man who has friends in the audience, or of an institution which numbers staunch supporters among his listeners. The tactful speaker will not do such a thing, and as the once common sign put it, "others must not."

The tactful speaker's characteristic attitude will be one which interprets acts and motives in the best light, consistent with the facts; he will show a readiness to give the other fellow the proverbial benefit of the doubt. He will avoid the vulgar phrase, the cynical turn, the tone of irreverence in speaking of things which some, at least, of his auditors hold in esteem. On the positive side, whenever he can do so without flattery, he will indirectly compliment the judgment, taste, knowledge, or ability of his listeners, or in some other unobtrusive way make them feel that he has a good opinion of them. Unobtrusiveness, it is to be noted, is the key-note of

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tact; anything which might appear glaring, forced, or awkward, by its very absence shows tact.

### D. SUMMARY

In the present chapter, self-confidence, sincerity, and charm have been presented as the personal qualities most desirable in the speaker. In the discussion of the first quality, it was pointed out that an attack of timidity is often due merely to a fancied inability to express one's thoughts, or to a sudden notion that one's thoughts are common-place. Such causes of timidity are trivial weaknesses, which should be opposed by a little show of determination. To provide for self-confidence in the larger sense, broad and thoughtful reading, and careful, appreciative observation were advocated. Furthermore, it was urged that speakers accustom themselves to expressing their thoughts by writing, by more fully developed conversations, and by "thinking aloud" in private. The second personal quality, sincerity, was discussed as a strong convincing and persuasive factor. A man who shows by his words and manner that he believes earnestly what he says is capable of securing results which a mere talker or poser cannot accomplish. It was especially emphasized that sincerity in speaking springs from sincerity as a habitual attitude in

everyday life. The third desirable characteristic of the speaker is charm. This quality was analyzed as consisting chiefly of: (1) modesty, an avoidance of any tinge of bluster or self-sufficiency; (2) geniality, which connotes openness, cheerfulness, good-humor, and optimism; and (3) tact, which is based upon a habitually sympathetic attitude toward one's fellowmen, and an ability to say the right thing at the right time, and to avoid saying anything that will wound or offend.

## CHAPTER X

### THE SPEAKER'S ATTITUDE TOWARD HIS SUBJECT

From the essential personal qualities, we turn to the proper attitude of the speaker toward his subject. This attitude should be characterized by familiarity with the subject-matter, a spirit of fairness, and a marked degree of interest.

#### A. FAMILIARITY WITH THE SUBJECT

In order to secure the confidence of his listeners, the speaker should be able to impress them that he is adequately informed about the topic under consideration. This impression must not be conveyed in such a way as to violate the principle of modesty. Of course, if a man's travels or experiences have fitted him particularly to present a certain subject, it is entirely within the bounds of propriety to state, in opening, the opportunities which he has had. Usually, however, the impression of mastery should come as an inference on the part of the audience. This will be the case when the speaker is "full of his subject." In

that event, instead of giving evidence of meager or last-minute preparation, he will suggest by his sureness of procedure and his amplitude of material that he knows more about the topic than he can compass into the limited space of a single address.

Such an indication of mastery depends somewhat upon organization of the general plan, the skillful use of details, examples, illustrations; in part upon the self-confidence of the speaker; but it depends most of all upon the thoroughness with which the material is gathered and digested. It is for this reason that, other things being equal, the speakers who most clearly evince mastery of their subjects are those who speak from personal experience. Admiral Peary on "Polar Exploration," or Miss Jane Addams on "Social Service" immediately gain the full confidence of their hearers. But only a few speeches, relatively, can be made from personal experience; and the disadvantage must be minimized as much as possible by thoroughness of research. The more exhaustively one covers the best that has been written on a given topic, the greater is one's chance of creating the impression of mastery in speaking. This somewhat obvious statement is intended as a warning to those who would attempt to make a speech by paraphrasing one or two magazine articles. While such a thing might be excusable

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if occasion called for an impromptu effort, it must ordinarily be evident that the speaker is treating the subject superficially. An eclectic collection of material is essential for acquiring that mastery which inspires complete confidence on the part of the audience. For example, if a person is speaking on "Labor Conditions in the United States," it is desirable for him to know not only what the Commissioner of Labor and the Immigration Officials report, but also what such men as Mr. Gompers, Mr. Mitchell, and the President of the Employers' Association have to say on the subject. The good speaker rarely exhausts all the details at his command, but it is far better to be able to select the most desirable from an excess of material than to be under the necessity of stretching to the required proportions a very limited amount.

### **B. A SPIRIT OF FAIRNESS**

Further, with regard to the speaker's attitude toward his subject, he should be impelled by a spirit of fairness, a desire to arrive at the truth of the matter. This is another reason for making an unbiased examination of sources: neutral, pro and anti when the topic is of an argumentative nature; or emanating from different attitudes of mind or varying points of view when the subject

is of a descriptive, narrative or expository character. Rarely is there a subject of any great importance concerning which the facts all support one view; usually a conflict is involved, although the preponderance of evidence may lead to a more or less decided conclusion in favor of a given view. The intelligent audience is aware of this existence of conflicting factors; therefore, not only the fair speaker, but even the merely skillful one, does not attempt to hide or distort those matters which seem to favor a conclusion opposed to his own. He refutes such points if he can; and naturally lays particular emphasis upon what he considers the right side of the case. But, above all things, he avoids following the paths of prejudice, trickery, deception, those tortuous byways which lead sooner or later to a speaker's undoing.

There has been of late in the business world a revival of interest in the old copy-book maxim, "honesty is the best policy." In keeping with the materialistic trend, the old saying now appears without any ambiguity as, "Honesty pays." The grocer less frequently sells storage eggs for fresh; the merchant less frequently offers to the public "twenty-five dollar suits marked down to twelve-forty-nine." Why? Principally, I believe, because a more enlightened and self-assertive public these days comes back once and for all with the stale eggs and the supposedly twenty-five

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dollar suits. It is this same enlightened public that listens to speakers, whether in convention halls or on street corners. And if you or I, standing in a pulpit or on an up-turned barrel, attempt to secrete or distort essential matters, we do it in the face of intelligent persons who are constantly checking up, either silently or with loud and very disconcerting voices, the exaggerations, the vital omissions, the misrepresentations, and other "cold-storage" features of our speeches. Any student who doubts the soundness of this statement has but to listen to a few political campaigners, or attend a so-called forum, after which he will agree that fair dealing pays in speaking as well as in business. The following extract from a speech of Ex-Governor Hughes is such an admirable and suggestive illustration of fairness and open-mindedness that I venture to quote at some length.

"The typical American does not seek idleness but work. He wants to justify himself by proved capacity in useful effort. Under different conditions he still has the spirit of those who faced the wilderness, advanced the outposts of civilization, and settled a continent of matchless resources, where has been laid the basis for a wider diffusion of prosperity among a greater population than the world has ever known.

"To whatever department of activity we may

turn, after making all necessary allowances for ignorance, shiftlessness and vice, we still find throughout the country, dominant and persuasive, the note of energy and resistless ambition. The vitality of the people has not been sapped by prosperity. The increase of comfort has not impaired their virility. We are still a hardy people, equal to our task, and pressing forward vigorous and determined in every direction to enlarge the record of achievement.

"It is easy, looking at phases of our life in an absolute way, for one who is pessimistically inclined to gather statistics which superficially considered are discouraging. Congestion in our great cities, the widened opportunity for the play of selfishness, and the increase of temptations following in the wake of prosperity, give rise to an appalling number and variety of private and public wrongs whose thousands of victims voice an undying appeal to humanity and patriotism.

"But one would form a very inaccurate judgment of our moral condition by considering these wrongs alone. They must be considered in their relation to other phases of our life. We must not fail to take note of the increasing intensity of the desire to find remedies and the earnestness with which all forms of evil and oppression are attacked.

"Considering the tremendous increase in the

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opportunities for wrongdoing, the seductive and refined temptations, and the materialistic appeals that are incident to our present mode of life, and the material comforts which invention and commerce have made possible, I believe that the manner in which the ethical development of the people has kept pace with their progress in other directions may fairly be called extraordinary.

"In saying this, I am not at all unmindful of how far short we come of an ideal state of society. On the contrary, existing evils are the more noticeable, because they stand out in strong contrast to the desires and aspirations of the people. We have had disclosures of shocking infidelity to trust and to public obligation, but more important than the evil disclosed was the attitude of the people toward it. Individual shortcomings are many, but the moral judgment of the community is keen and severe.

"To-day the American people are more alive to the importance of impartial and honorable administration than ever before. They do not simply discuss it; they demand it. While in many communities administration is controlled in the selfish interest of a few to the detriment of the people, that which is more characteristic of our present political life is the determination that selfish abuse of governmental machinery shall stop.

"Let there be no vague fears about the outcome. I place full confidence in the sobriety and integrity of motive of the American people. I have profound belief in their ability to cure existing evils without disturbing their prosperity. I am convinced that we shall have more and more intelligent and unselfish representation of the people's interests: that political leadership will be tested more and more by the soundness of its counsel and the disinterestedness of its ambition.

"I believe that with an increasing proportion of true representation, with increasing discriminating public discussion, with the patient application of sound judgment to the consideration of public measures, and with the inflexible determination to end abuses and to purify the administration of government of self-interest, we shall realize a greater prosperity and a wider diffusion of the blessing of free government than we have hitherto been able to enjoy."

### C. A MARKED DEGREE OF INTEREST

Finally, the attitude of the speaker toward his subject should be characterized by a marked degree of interest. I would say enthusiasm were I not aware that such a requirement is rather more than can be reasonably expected for all subjects and occasions. A given speaker may be enthusiastic in urging independence for the Phil-

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ippines, but very rightly feel much less intense when explaining the topography of the State of South Dakota—or even vice versa. Whatever the subject, however, and whatever the occasion, interest at least must be shown. The degree will naturally vary with the conditions and the speaker's inclinations, but it is impossible for an uninterested speaker to keep an audience attentive in the real sense.

From what has just been said it might appear that most men can speak effectively on only a very restricted number of topics. This is not the case. Our limited interests are in great part due to our limited knowledge. If Messrs. A, B and C are interested in astronomy, let us say, and Mr. D is not at all concerned about the subject, it is very probably because he knows nothing about it. To be sure, the person is rare who can experience a real hearty interest in everything he investigates. We are not all Lord Bacons, who, unless I am mistaken, took the whole of human knowledge as his province. But our capacity for interest in many things is greater than we commonly suppose. The fact is that most people have certain material interests centering about food, raiment, shelter and health; and other more or less circumscribed interests of the spirit associated with entertainment, social intercourse and home. Owing to obsession by these, or to sheer

inertia, a great many people do not broaden their horizon. It is not that they are incapable of interest in the fields of art, literature, music, science, history, etc., but that they make no attempt to arouse it. Occasionally a student comes to me with the plaint that he cannot speak on any topic in an assigned list because he does not happen to be interested in any of them. He is partly right; he should not speak upon a topic in which he has no interest. But this student is often led to see that it might be well to acquire a new interest, and this alternative solution to his problem not infrequently produces a good speech.

If, therefore, occasion calls upon a person for an address on an unfamiliar topic which has not hitherto attracted his interest, he should not dismiss the opportunity before carefully examining the subject. It may open an alluring vista. He must be satisfied about that before speaking, however, for he is under the necessity of interesting his hearers, and he cannot hope to do that unless he is himself concerned. The greater the intensity of interest felt, whether due to personal associations in the field, to former research, or to new investigations, the more spirited will be the organization, the composition and the delivery. And this vitality, inspired by interest, goes far toward making a speech effective in its appeal.

## D. SUMMARY

With reference to the speaker's attitude toward his subject, this chapter has pointed out three things. First, he should show thorough familiarity with the material which he assumes to discuss. This familiarity is best acquired by personal experience in the field under consideration, but since that is usually impossible, the speaker should cover secondary sources of information in as exhaustive a manner as circumstances permit. By consulting a representative array of sources, he is able to select the best, most trustworthy material for his address. Secondly, it was urged that the speaker approach his subject in a spirit of fairness, which takes due note of the existence of conflicting views. He will thus be in a position to refute, to disarm criticism; and though he will, naturally, emphasize the position which he upholds, he should under no circumstances resort to deception, misrepresentation or any kind of trickery. It was further shown that the commercial slogan, "Honesty pays," applies to speaking as well as to business. Lastly, the speaker was advised of the necessity of showing a marked degree of interest in the subject he is presenting. The amount of interest will vary with subjects and conditions, but the nearer it approaches to enthusiasm in any given instance the more in-

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fluence, ordinarily, will be exerted upon an audience. In this connection it was pointed out that our interests can be materially broadened by investigation, and that public speaking affords a stimulating incentive to that end.

## **CHAPTER XI**

### **THE SPEAKER'S ATTITUDE TOWARD HIS AUDIENCE**

#### **A. ALERTNESS**

The first point to be noted with reference to the speaker's attitude toward his audience is alertness, constant watchfulness to detect the effect of his words, and as far as possible to anticipate the probable reactions to what he has planned to say, in order that modifications may be made if necessary. This ability to profit by the varying responses of an audience is one of the distinguishing differences between a good speaker and a mediocre or poor one. The mediocre speaker plans exactly what he intends to say and goes through it whether his listeners understand or not, whether they approve or disapprove. The good speaker, on the contrary, seeing a puzzled look here and there, proceeds to elaborate, or to express the unclear idea in a more simple manner, or to furnish an illuminating example. He catches a glimpse of frowning faces, and he endeavors to strengthen his position, or justly to qualify an

assertion until the frowns have disappeared. If he sees indications of listlessness, he freshens his discourse with a bit of humor, a narrative, a striking concrete example, or a marked change in his voice modulations. Noticing pleased faces and nods of approval, he follows up his advantage by driving home with extra force a point that especially enlists the support of his audience.

If ever there was a time when speakers could afford to take into consideration only the subject-matter and their own views in interpreting it to others, that time is past. To-day, the attitude of the audience is a factor to be reckoned with. It is not alone what the man on the platform thinks and feels that counts, but also the interplay between that and the thoughts and feelings of the auditors. For this reason, the practical speaker in action needs, in addition to all that he can learn beforehand about an audience, a seeing eye and flexibility in handling his subject-matter.

### B. FRIENDLINESS

We may next consider friendliness as a desirable characteristic of the speaker's attitude toward his audience. Some men appear to consider their listeners in the light of tacit opponents or, what is quite as inapt, school-children. The chief errors underlying these attitudes may be

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pointed out in order to help the student avoid them. The first, and most difficult to overcome, is a habitually disputatious nature; the second is a mistaken idea that an audience can be driven or coerced into an acceptance of the speaker's views; the third is an unfortunate delusion that timidity can be concealed by a great display of aggressiveness. The speaker should earnestly combat these errors if he is guilty of any of them, for their resultant attitudes, as noted above, are very undesirable. Occasionally a person knows that he is to address those who are hostile. In such an event, instead of avoiding the friendly attitude, especial pains should ordinarily be taken to observe it. An angry audience, like an angry man, is not appeased or mollified by a show of fists, literal or figurative. However, most audiences are inclined to be well-disposed toward a speaker unless he, himself, arouses a spirit of opposition.

To make the most of this favorable disposition, how ought the speaker to act? Nothing could be more simple. He should speak in the quiet, sincere manner of one who talks to equals, thoughtful persons like himself, all desiring to enter into a friendly discussion of which he happens to be the leader. No threats, no denunciations, no implications of ignorance, no insinuations of ulterior motives on the part of the auditors—just the open

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expression of one well-wishing person to others whose reciprocal good wishes he takes for granted. The majority of addresses will proceed on such a basis, but occasionally the task of speaking involves more severe aspects. Well, when an audience is won in the early phases by friendly treatment, the speaker is in a position to carry his listeners with him in viewing even their own shortcomings without asperity, because they feel assured that the criticism comes from a friendly person and not a hostile detractor. Observe the note of friendliness in the following passage from a speech of Mr. John D. Rockefeller, Jr., before the employees of the Colorado Fuel and Iron Company.

"This is a red-letter day in my life. It is the first time I have ever had the good fortune to meet the representatives of the employees of this great company, its officers and mine superintendents, together, and I can assure you that I am proud to be here, and that I shall remember this gathering as long as I live. Had this meeting been held two weeks ago, I should have stood here as a stranger to many of you, recognizing few faces. Having had the opportunity last week of visiting all of the camps in the southern coal fields and of talking individually with practically all of the representatives, except those who were away; having visited in your homes, met many

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of your wives and children, we meet here not as strangers but as friends, and it is in that spirit of mutual friendship that I am glad to have this opportunity to discuss with you men our common interests. Since this is a meeting of the officers of the company and the representatives of the employees, it is only by your courtesy that I am here, for I am not so fortunate as to be either one or the other; and yet I feel that I am intimately associated with you men, for in a sense I represent both the stockholders and the directors. Before speaking of the plan of industrial representation to which our president has referred, I want to say just a few words outlining my views as to what different interests constitute a company or corporation."

### C. THE WILL TO CONVINCE AND PERSUADE

The third feature which should mark the speaker's attitude toward his audience is the will to convince and persuade. It is one thing to possess ideas and beliefs and to have perfect confidence in them; it is quite another thing to feel a determination to inspire others with these ideas and beliefs. Some people are wholly content to cherish their own convictions without even stating, to say nothing of propagating, them. Such an attitude will not do for the man who speaks in public. He cannot speak effectively if he says, in

effect, "These are my ideas on the subject; you may accept them or not as you choose." On the contrary, he must have a keen desire that his views be accepted, and what is more, a will that they be accepted. This means that when he stands before his auditors he must constantly direct his efforts so to set forth information, to clarify, to remove objections, to please, to appeal to vital motives, to inspire as to induce acquiescence. Behind his descriptions, his anecdotes, his facts, his generalizations, lies that dominant purpose. The very fact that such a worthy ambition exists will help, on the one hand, to submerge hampering thoughts of self, and on the other hand, to make the expression of thoughts and feelings vital and attractive. No matter, therefore, whether the speaker wishes to get an adoption of text-books for a publishing house, a contribution for infirm inebriates, an acquittal for a client, or an agreement that Shaw is not an imitator of Ibsen, he should go before his listeners with the spirit that wins—the determination to carry them with him.

#### D. A SPIRIT OF HELPFULNESS

The will to persuade and convince has just been referred to as a "worthy ambition." In justifying this expression, we are concerned with the final factor involved in the attitude of the

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speaker toward his audience: a desire to benefit those to whom he speaks, or to advance a worthy cause. It is quite possible that in many cases the inexperienced speaker will get from his early efforts the chief benefits, but that might be said about an embryo surgeon or a tyro in the legal practice. Another admission which may be disclosed without hesitation is that, in general, the more a speaker benefits his listeners, the more credit redounds to himself. So, just as honesty pays in speaking, helpfulness pays. In fact, the main point in this discussion is to emphasize the idea that the man who speaks because he desires to perform a service rather than to glorify himself is not only altruistic, he is also wise. If sincerely actuated by the former motive, he is much more likely to be free from the speech shortcomings which arise from attempts to make a personal "hit." Nervousness, stilted language and construction, forced humor, an effect of insincerity, and other faults tend to characterize the self-centered speaker. On the contrary, a person who feels a desire to inform, to point out mistakes, to indicate advantages, or to enlist support for a good cause tends toward the simple, attractive, convincing, and natural style of address which has been urged throughout this book.

To secure for himself these advantages and to confer upon others the benefits of helpful address,

the speaker needs to sympathize with his audience. When he is talking to those whose point of view is the same as his own, the sympathetic attitude is comparatively easy. But when, because of dissimilarity in education, political or religious convictions, material interests, or social status, the speaker's viewpoint differs from that of his audience,—then arises the necessity for a sympathy more rarely experienced. This, which we call comprehensive sympathy, requires, not that the speaker should think as do his listeners, but that he should understand and appreciate why they think as they do. Occasions thus calling upon a person to view matters from a point of view differing from his own are not uncommon. And it is distinctly to his advantage to cultivate the broad sympathies which enable him to do this. A prosperous man who can, with fellow-feeling, see the situation of a group of disgruntled dock-laborers as these dock-laborers see it themselves, a Free-trader who can really appreciate the viewpoint of a Protectionist audience—such a man is in a favorable position to lead his listeners toward the view which he considers best for them. The ability to see things from the "other fellow's" viewpoint is illustrated in this brief extract from another of Mr. Rockefeller's addresses.

"In order to live, the wage-earner must sell

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his labor from day to day. Unless he can do this, the earnings from that day's labor are gone forever. Capital can defer its returns temporarily in the expectation of future profits, but labor cannot. If, therefore, fair wages and reasonable living conditions cannot otherwise be provided, dividends must be deferred or the industry abandoned. I believe that a corporation should be deemed to consist of its stockholders, directors, officers and employees; that the real interests of all are one, and that neither labor nor capital can permanently prosper unless the just rights of both are conserved."

### E. SUMMARY

To sum up briefly, we have seen that the speaker's attitude should be characterized, first, by a watchfulness which enables him to take advantage of the visible effects of his words. This advantage, it was further observed, involves the speaker's ability to adjust his presentation to meet the varying responses of an audience. The second requisite is friendliness. The speaker was cautioned against the domineering attitude, which springs from a disputatious nature, or from the false idea that an audience can be coerced, or is unfortunately adopted as a mask for timidity. On the contrary, he was advised to use the quiet, frank expression of a well-wishing person in dis-

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cussion with his friends and peers. A will to convince and persuade the audience was the next characteristic advocated. It was noted that the indifferent attitude would not accomplish the desired results, but that the speaker would be helped to achieve his aims by a constant underlying determination to carry his audience with him. Helpfulness, the final factor of the attitude in question, was presented as a quality which is no less beneficial to the speaker than to the auditors. The undesirable results of aiming at self-glorification were pointed out, and the speaker was advised to profit by forgetting himself in a desire to help those addressed. As an aid in accomplishing this end most effectively, he was urged to cultivate broad sympathies with those who for various reasons hold views differing from his own.

## CHAPTER XII

### THE VOICE FACTOR

A person may fulfill admirably the intellectual and emotional requirements discussed in the preceding chapters and still fall short of the best results in speaking if the voice is not properly used. The student may be assured at the outset, however, that for purposes of practical speaking the normal voice does not require a special course of training. If the speaker has time and opportunity for a course which will rapidly strengthen and purify his tones, so much the better, but, fortunately, successful speaking does not demand it. What is needed is the improvement resulting from careful, intelligent and purposeful use of the voice which the average person possesses. To put it specifically, the speaker must aim at three things: (1) to pronounce correctly; (2) to speak distinctly; and (3) to modulate the voice with a view to a pleasing, clear, and forceful expression of thought and feeling. Let us consider these points in detail.

## A. PRONUNCIATION

The public speaker should be careful about his pronunciation for two reasons, mainly: first, because faulty pronunciation tends to lessen one of his important assets, the respect and confidence of the audience; secondly, because mistakes are very apt to distract attention, even to the extent of causing some members of the audience to ponder upon the faults while the speaker proceeds with the development of the topic. The faults most commonly observed may be classified as follows:

1. Using a wrong consonant sound, as in "gesture," pronounced with a hard instead of a soft "g"; or "chasm," pronounced with a "ch" instead of a "k."
2. Mistaking vowel quality, as in "writhe," pronounced with a short instead of a long "i."
3. Interpolating sounds, as in "electorial" for "electoral"; or "athaletic" for "athletic."
4. Sounding silent elements, such as the "b" in "subtle," or the "i" in "business."
5. Omitting sounds, such as the "n" in "government."
6. Misplacing accent, as in the case of "superflu'ous" for "super'fluuous," or "incom-

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par'able" for "incom'parable," or "con'-  
trast" (verb) for "contrast'." \*

In some cases we mispronounce words without being aware of the errors. Having no uncertainty about these words, we are not likely to make corrections. From this fact it is clear that the speaker will do well to keep checking up his pronunciation by listening attentively to those who use the language admirably, and to appeal to the dictionary whenever he notes a pronunciation which varies from his own. Sometimes we feel more or less uncertain about words which we mispronounce; we are not sure, perhaps, whether it is "ab'domen" or "abdo'men," whether "chiropr-dist" is pronounced with a "k" or an "sh." With uncertainty as a fair warning, there is no excuse for continuing to mispronounce the words in question.

There remains a cause of wrong pronunciation which can be obviated without the dictionary, but which needs quite as careful attention as the faults previously mentioned. This cause is carelessness in the formation of the vowel sounds. It results in such indistinct pronunciation that

\* A very useful rule for pronouncing dissyllables which have the same spelling for the verb and the noun is that usually the verb has the accent on the last syllable, and the noun on the first.

words differing only, or chiefly, in the vowel, like "bet," "bat," "bit," "but," are often indistinguishable. The speaker who is guilty of this shortcoming should lose no time in ridding himself of a fault which is so exasperating to the listener, and at the same time so inexcusable.

## B. THE QUESTION OF INDISTINCTNESS

Indistinctness as manifested in pronunciation is only one of several forms of indistinct speaking. And since a prime requisite of good address is that the speaker's words—all of them—be easily and clearly heard by the audience, we shall consider the various causes of failure to speak plainly.

### I. *Running Words Together*

Running words together, or indistinct separation, is one of these causes. Some of my readers may remember the following old example, which fits the case in point. A school-mistress asked one of her little boys to read from the black-board the sentence "This is a worm; do not step on it." What she heard in reply was "This is a warm doughnut step on it." Such a failure to separate words properly is not an uncommon fault with speakers, although very readily corrected with a little attention. Most cases of indistinct separa-

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par'able" for "incom'parable," or "con'-trast" (verb) for "contrast'." \*

In some cases we mispronounce words without being aware of the errors. Having no uncertainty about these words, we are not likely to make corrections. From this fact it is clear that the speaker will do well to keep checking up his pronunciation by listening attentively to those who use the language admirably, and to appeal to the dictionary whenever he notes a pronunciation which varies from his own. Sometimes we feel more or less uncertain about words which we mispronounce; we are not sure, perhaps, whether it is "ab'domen" or "abdo'men," whether "chiropodist" is pronounced with a "k" or an "sh." With uncertainty as a fair warning, there is no excuse for continuing to mispronounce the words in question.

There remains a cause of wrong pronunciation which can be obviated without the dictionary, but which needs quite as careful attention as the faults previously mentioned. This cause is carelessness in the formation of the vowel sounds. It results in such indistinct pronunciation that

\* A very useful rule for pronouncing dissyllables which have the same spelling for the verb and the noun is that usually the verb has the accent on the last syllable, and the noun on the first.

words differing only, or chiefly, in the vowel, like "bet," "bat," "bit," "but," are often indistinguishable. The speaker who is guilty of this shortcoming should lose no time in ridding himself of a fault which is so exasperating to the listener, and at the same time so inexcusable.

## B. THE QUESTION OF INDISTINCTNESS

Indistinctness as manifested in pronunciation is only one of several forms of indistinct speaking. And since a prime requisite of good address is that the speaker's words—all of them—be easily and clearly heard by the audience, we shall consider the various causes of failure to speak plainly.

### I. *Running Words Together*

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tion of words can be obviated by speaking with a more moderate rate.

### II. *Speaking in the Throat*

Another source of indistinctness is talking in the throat, or, as it is sometimes suggestively expressed, "swallowing one's words." This fault is due in many instances to a complete lack of interest in the subject which the speaker is discussing. For this or other reasons he confines his effort mainly to the mere vocalizing process, and does not raise the tone into the resonating cavities, nor articulate distinctly. If a man assumes to address the public, he must "speak up" and not gurgle.

### III. *Speaking with the Mouth Closed*

A cause of indistinctness more common, perhaps, than the last mentioned is the failure to "speak out." I refer to the habit of speaking with the lips almost closed. In listening to speakers even as far removed from vaudeville as the pulpit, one might sometimes think that they were practicing ventriloquism. It is impossible for words to carry if held back by the teeth and lips. A speaker who wants his audience to hear easily should notice how much more clearness and carry-

ing power words have when vowels are uttered with an open mouth.

#### IV. *Faulty Articulation*

Probably the most significant cause of indistinct speech is inaccurate formation of the consonant sounds, commonly known as faulty articulation. In rare cases this is due to a defective formation of the lips, teeth, tongue or palate. Such a defect can in many instances be remedied by dental or surgical treatment. Occasionally the fault arises from an absolutely incorrect placing of the lips, teeth or tongue in making a given consonant. This is instanced in the lisp, which is usually caused by letting the tip of the tongue slip between the teeth instead of turning it up just behind them in producing the "s" sound. Many of the so-called dialect errors, likewise, arise from this wrong idea of how the sounds should be produced. The German, for example, is likely to say "vill" for "will" or the Chinaman to say "lice" for "rice," because the former puts his lips, and the latter his tongue, in an absolutely wrong position. But all such cases are exceptional; the cause of the alarming amount of poor articulation is sheer carelessness. The German student works for weeks or months to get just the right forward thrust of the lips to produce

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our "w" sound; the persistent Chinaman develops the muscle of his tongue in the transformation of "lice" into "rice." But the vast majority of our own speakers who exhaust the ears and patience of audiences with their mumbled words could, if asked to repeat any sentence, articulate with perfect distinctness.

With these people it is not a question of organic defect, nor of absolute misplacements of the organs of articulation; they are easily able to make every consonant sound. But in their habitual manner of speaking they are satisfied to make loose articulations, approximately correct placements of the lips, teeth and tongue. To illustrate concretely, they may articulate the "f" in "fine" so indefinitely that the listener understands the word to be "pine"; or their "t" and "th" sounds are so slightly distinguished that their "thanks" are apt to pass for "tanks." Now the simple fact to be observed is that the consonants of a language can be produced in only one way, and that with exactness and energy in the placing of the lips, teeth or tongue as the case may require. It is not enough to be approximately correct. It is possible, of course, to articulate so precisely, so "nicely," as to sound affected, but such an unfortunate result of carefulness is so rare as to be negligible. Certainly it is not a danger of such magnitude as to excuse or explain the slovenliness

of modern American speech. And, for the public speaker, indistinctness, or any other speech defect, is likely to spell failure. Demosthenes was not thinking of his health when he used to practice speaking with pebbles in his mouth to overcome a stammer.

### C. MODULATION

Regard for distinctness is scarcely more essential to effective speaking than is careful attention to quality, pitch and volume of voice, and rate of utterance. We shall consider these factors with a view to securing the most pleasing, clear and forceful expression of the speaker's thoughts and emotions.

#### I. *Pleasing Expression*

##### a. *Voice Quality*

Pleasing vocal expression is clear and resonant in quality, and varying within moderate limits of pitch, volume and rate. A clear and resonant voice quality depends largely upon an open throat and unobstructed nasal passages. If the speaker "talks in his throat," he is constricting the flexible walls of the voice-box and throat, with the inevitable result of huskiness, harshness, and a lack of carrying power. If he "talks through his nose" (as the popular expression misleadingly puts it),

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he is, in reality, closing the nasal passages so that little or no air can escape by way of the nostrils. This results in the same disagreeable sound as is produced by speaking with the nostrils pinched together. If the student is troubled with either a throaty or nasal voice, he can improve his quality by exercise on the vowels *ā-ē-ī-ō-ū* with a view to producing clear, open tones which get their resonance well up in the back of the mouth and in the nasal chambers without any strain on the throat.

Fortunately no unusual, "professional" kind of voice is desirable for pleasing, and otherwise effective, public address. The normal quality is emphatically the best. As soon as a speaker begins with a hollow, stilted, "oratorical" tone which goes with, "Let us stretch our ears back and listen to the distant rumblings through the corridors of time,"—the audience tends to go to sleep or leave the room. On the other hand, the quality which pleases an audience is the sincere, natural quality which a person would use in an interesting discussion with a friend. Even if one is speaking in a large auditorium, the added carrying power should be given by increasing the force and speaking with especial distinctness—not by changing to a bellowing orotund.

*b. Inflection*

To produce a pleasing impression, the inflection, i. e., the raising and lowering of pitch, should be within moderate limits—neither so low that the words cannot be easily heard, nor ever reaching a height where shrillness begins and the voice is liable to break. At the same time, the tone should be kept moving, irregularly of course, in keeping with the sense, up and down the scale to avoid monotony. Here again no better standard can be suggested than a slight extension of the range employed by the interested participants in a conversation. The desirability of making the inflection more marked than in ordinary conversation is, first, that the speaker is usually farther from his listeners; and, secondly, that the extended range of inflection helps to express the vital interest which the speaker must employ in order to arouse and sustain the real attention of his listeners. It might be supposed, perhaps, that a speaker who has the proper interest in his subject and audience will naturally use a bright and attractive pitch modulation. If he does, it is well. But in many cases persons whose modulations in private conversation are all that could be desired become hollow in voice quality, monotonous in pitch and rate, and ineffective in emphasis when brought face to face with an audience. If the

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student of speaking can, therefore, keep constantly before him the idea that he is not to "orate at" his auditors, but to talk interestingly to them, his pitch and many other things, noted throughout the book, will be greatly helped.

### *c. Force and Rate*

Among other things pleasingly regulated by a slightly modified conversational style of address are force and rate. Naturally, the volume should be somewhat greater in public address than in ordinary conversation, and the rate a little slower. It is distinctly annoying to an audience to listen to a speaker whose voice is so lacking in force (volume) that a constant strain is necessary in order to hear what he says. Quite as displeasing is the speaker who talks loudly, as if he were addressing a company of deaf people. Even an occasionally stentorian outburst is to be avoided, for the speaker who pleases never shouts. Neither does he rush through his sentences, nor drag out his words, one by one.

We have seen that the essentials of attractive speaking are: a clear, resonant, normal quality of voice; pitch, force and rate conversational, with the first somewhat more extended in range, the second slightly increased, and the last slightly decreased; and a general avoidance of extremes.

We may next consider the application of vocal factors to clear and forceful speaking.

## II. *Clear and Forceful Expression*

In discussing clear and forceful expression our concern is with specific modulations of quality, pitch, force and rate which will best convey to the listeners the thought and feeling of the speaker.

### a. *Modulations of Quality*

First, as to occasional variations from the normal quality of voice. There are times when the speaker wishes to arouse in his listeners a certain emotion. His own feeling is the basis of influence, but his vocal expression can do much to infuse the audience. If, for example, a person were denouncing a vicious breach of trust, or any reprehensible person or thing, it would be natural and effective if he conveyed his intense anger by a so-called guttural (throaty) quality of voice. Again, if he has in the course of his speech been lifted to an attitude of awe or reverence, this emotion is much more apt to spread through the audience if his voice is full, round and sonorous, in harmony with the dignity of the feeling. Take, for instance, such a sentiment as is expressed in Kipling's "Recessional."

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“God of our fathers, known of old,  
Lord of our far-flung battle line,  
Beneath whose awful hand we hold  
Dominion over palm and pine,  
Lord God of hosts be with us yet,  
Lest we forget, lest we forget,” etc.

If the reader will try this with the normal, conversational voice, he will at once realize why a variation of tone quality is essential when such lofty sentiments are expressed.

Another occasion warranting a departure from the normal quality is an intensely emphatic climax. The usual method of procedure is to use the normal tone, steadily increasing the volume to the very end of the passage. But a very effective variation of this means of expressing intensity is to change at the climax to a whisper. This is a striking device, and, like the other changes of quality noted in this section, is rarely called for. The speaker should, however, be familiar with them all when occasion does arise.

### *b. Modulations of Pitch and Force*

Unlike quality variations, modulations of pitch and force are constant. This fact has already been noted in the discussion of attractive speaking; but concerning their application to clear and

forceful expression, it is desirable to point out certain additional facts. The slightly intensified conversational style of address previously advocated will take care of the rising pitch-increasing force incident to the approach toward stressed words, and the corresponding lowering-decreasing after these words. It need only be stated that speakers frequently fail to make these modulations sufficiently pronounced, with the result that the audience does not get the full meaning, and is not duly impressed by the important words.

Moreover, it is a common thing to hear speakers who, though they may bring out the important words in sentences, do not attempt to make significant sentences stand out from sections, nor to heighten the effect of especially noteworthy phases of the speech considered as a whole. Thus to express all parts on a dead level is a weakness because practically every address contains certain sentences and groups of sentences which the speaker considers particularly vital. The fault may be remedied in two ways: by coming out strong and with a somewhat heightened pitch at vital points; or by delivering such passages with an exactly opposite change from the normal, i. e., with a low pitch modulation and a very subdued degree of force.

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### *c. Modulations of Rate*

In contributing toward clearness and emphasis, variations of rate are also of importance. Recalling what has already been said about the desirability of a deliberate general style of speaking, we may proceed to point out when modulations from the normal rate are advantageous. First, whenever the discussion is necessarily complex and difficult for the listener to follow; whenever the speaker wishes to impress the audience with the idea of slow movement, profundity, or vastness; whenever it is desirable to create distinct and separate impressions, either of concrete things or abstract ideas which are grouped in composition—in all these instances a markedly slow rate makes for both clearness and forcefulness.

Somewhat akin to slow rate, and employed with the aim of securing a similar but more intense effect, is the emphatic pause. This device, noticeably neglected by beginners, is among the most striking means of emphasis. Coming just before the significant word or statement, the pause intensifies the attention in anticipation of what is to follow. Following immediately after the stressed expression, the pause turns the thought of the audience back upon the important idea. The combination of pause before and after the significant statement is especially telling.

On the other hand if at certain stages the speech-matter is relatively obvious or of slight significance, such as a bit of humor or a parenthesis; if rapidity of action is presented, or excitement of any kind is depicted, or indulged in purposely by the speaker; if it is desired to get a stirring cumulative effect from a compact series of images or ideas—in such cases the rate should be accelerated.

#### D. SUMMARY

The present chapter has emphasized three essentials regarding the use of the voice: correct pronunciation, distinct speaking, and pleasing, clear and forceful expression of thought and feeling. With reference to the first requisite, it was pointed out that poor pronunciation on the part of the speaker tends to lessen that respect and confidence which are so necessary to his success. In order to minimize errors, the student was advised to keep checking up his pronunciation with that of people who use the language well, and to consult the dictionary for all cases of difference noted. Further, the student was urged never to neglect settling his mind at once whenever uncertainty as to the pronunciation of a word arises. Finally, a warning was given against the faulty pronunciation caused by carelessness in enunciating the vowel sounds.

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In considering indistinctness, we noted that the difficulty was due mainly to the following faults: (1) running words together, which can usually be avoided by speaking at a moderate rate; (2) speaking in the throat, which can be overcome by making sufficient effort to raise the tone into the pharynx and nasal chambers, and to articulate properly; (3) speaking with the mouth closed, a fault which can be cured by cultivating the habit of opening the lips in the utterance of vowel sounds; (4) bad articulation, which in rare cases is due to physical defects or absolutely wrong positions of the organs of articulation, but chiefly to the all-too-common satisfaction with approximately correct positions. Emphasis was put upon the necessity of avoiding carelessness, and of making each consonant with absolute accuracy.

Modulation of voice was discussed, first, with reference to pleasing speech, and secondly, with regard to clear and forceful speech. The student was advised to secure the former by using a clear, resonant normal quality, a constantly varying inflection (change of pitch), following the style employed in conversation but somewhat more extended in range, force applied as in conversation but somewhat greater in amount, and rate slightly slower than conversational.

To express thought and feeling clearly and forcibly, certain modulations other than the con-

versational ones are occasionally needed. The normal quality of voice is in most cases most desirable, but for some purposes, such as indicating intense anger, a striking climax, awe or reverence, the guttural, the whisper and the orotund are, respectively, more expressive. For bringing out vitally significant points, the speaker was advised to use a noticeable variation from the normal force and pitch, either by increasing the former and raising the latter, or by doing just the opposite. Special modulations of rate for clearness and emphasis were also noted: the markedly slow rate to present complex thoughts, or to convey the impression of profundity, vastness or distinctness; the pause as a striking means of emphasis; and an accelerated rate for delivering passages of slight significance, for suggesting rapidity of action or excitement, or for getting a stirring effect from a compact series of images or ideas. It is desirable to add, in closing, that the aim throughout the chapter has been to emphasize the fact that a normal, unaffected voice, free from faults and modulated substantially as in animated conversation, is the standard for effectiveness.

## CHAPTER XIII

### EXPRESSIVE GESTURE

That gesture, or visible expression, is a valuable aid to the voice in conveying a speaker's message to his audience is universally admitted. It is frequently contended, however, that the study of gesture is more or less futile. The crux of the contention is that gesture is something spontaneous and that any attempt to restrict or direct this instinctive impulse is damaging to real expressiveness. In view of the "nods and becks and wreathed smiles" which we all see in our daily lives—to say nothing about the fists and frowns—there is no question about the spontaneity of visible expression. But as has been said previously concerning the voice, the expressiveness which we notice in offices, dining-rooms, and back-yards often fails to materialize on the speaking platform. Apropos of this, Mr. A. C. Sutherland has narrated a suggestive little incident that runs somewhat as follows:

It appears that a group of amateur actors had secured the services of a kindly-disposed professional to coach one of their productions. In due

time the play was given, with no little success. After the final curtain, a rather pompous person found his way to the coach and complimented him on the performance, adding, "But the finest bit was contributed by the little girl; any one could see that her acting was nature, not art." "My dear fellow" replied the somewhat nettled coach, "I have devoted two hours a day for three months to teach that child how to appear natural for five minutes."

If people who address the public would only express themselves on the platform even as well as they do in animated private conversation, teachers of speaking might possibly be content to forswear art and let nature take its course. Indeed, it is to be hoped that the use of the friendly, genial, sincere attitude, the simple, unaffected style of composition, and the conversational modulations of the voice will in themselves have a beneficial influence on the student's gesture. But a few suggestions may help him to use nature to the best advantage; in other words, to avoid certain things which distract the attention of the audience, and to employ such gestures as will strengthen his delivery.

#### A. GESTURE DEFINED

Gesture was referred to above as "visible expression." In a broad sense, then, it is any means

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of appealing to the eye. This includes all postures and movements of the body, head, face, limbs and hands.

### **B. NORMAL POSITION**

One of the first things for a speaker to acquire is a good normal posture. The aim in this respect is partly to produce the impression of ease and poise, but more especially to avoid displeasing or distracting attitudes. To stand with chest concaved, arms akimbo or folded, hands in the pockets, or with feet spread far apart—any such attitude tends to call attention to the speaker's person, and is therefore as undesirable as a so-called "loud" check pattern in clothes. A positively good effect is produced, on the other hand, by the mere fact that a speaker's position indicates unobtrusive self-confidence and poise. Head and chest erect; feet three or four inches apart, one slightly advanced; arms and hands hanging easily at the sides—that represents the proper position. It is very simple and natural, and yet awkwardness on the speaking platform unfortunately abounds.

### **C. SHIFTING THE POSITION**

An occasional change of position is desirable, furnishing both to speaker and audience a relief

from the tiresomeness of fixed posture. Sometimes this shift will consist merely of throwing the weight on the advanced foot for the effect of emphasis or intensity, or on the retired foot when the speaker is in a calm, deliberative mood. Again, the change may be more marked; the speaker may, particularly when opening a new phase, advance or retire three or four steps. In doing this there should be no shuffling or gliding movements, but natural steps. And in case the speaker advances toward the left or right rather than directly forward, care should be taken to avoid an awkward crossing of the feet.

#### D. EXPRESSION WITH THE HEAD AND FACE

In reference to expression with the head and face, the injunction, "Be natural," applies with particular force. Rigidity, or constant turning, or excessive nodding of the head are to be eschewed. The eyes of the speaker are to be kept on the eyes of his auditors, just as in conversation. As in conversation, also, he should give his features full play in the expression of his thoughts and emotions. Or, rather, the expressiveness of mouth and eyes will oftentimes be more marked than in conversation, in order to harmonize with the more animated or intense style of address which is ordinarily required of the public speaker. Above all things, the dull, wooden countenance which

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never smiles, nor frowns, nor lifts an eyebrow, nor compresses the lips is to be avoided. For influencing an audience, the voice itself has scarcely the power which is inherent in an expressive countenance.

### E. GESTURES OF THE ARMS AND HANDS

We come now to that phase of visible expression which is least likely to be effectively directed by natural impulse—gestures of the arms and hands. Undoubtedly the impulse to use the arms exists in most speakers; but the results are in many cases far from satisfactory. With some persons the impulse is manifested in a mere succession of little jerks of the hand; with others it is converted into one or two full gestures which are used with wearying monotony for all purposes; again, the impulse leads the speaker into absolutely misleading motions, or a constant threshing about with the arms, or various other futilities. In the field of manual gesture, therefore, a little knowledge of the real possibilities, as evinced by good speakers and open to the test of common sense, should be helpful.

#### I. *Manual Gestures and Common Sense*

Let us first inquire, from a practical viewpoint, just what people attempt, either consciously or

unconsciously, when they make gestures with the hands in ordinary intercommunication. The angered schoolboy threatens to "smash" his opponent's face, and displays his extended fist. The preacher appeals to heaven, and raises his hands toward the sky. The enthusiastic fisherman in recounting the capture of a "whopping" bass spreads his hands widely apart. The proud farmer informs the stranger that he owns all the land in sight, accompanying his words with a broad sweep of the hand. A foreman, directing the engineer of a steam crane, turns his palm down and motions downward if he wants the tackle lowered. An irate old father, terminating a heated argument with his rebellious son, thumps the desk as he delivers a paternal ultimatum. What are all these people trying to do? Clearly, to express by suggestive motions the scene, action, thought or feeling about which they are speaking. These are typical, natural gestures, and it will hardly be denied that they add materially to the vividness, clearness and force of the accompanying verbal expression. The listener (and observer) understands them—they mean something to him because they are the motions that he, or anybody else, might make under similar circumstances. Well, that is all that is required of the gestures used by the public speaker; they must really mean something. When he says that "the whole

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country is suffering from a car shortage," he will give a much clearer suggestion of extent by a broad sweep than by a little jerk of the hand in the region of the hip. If he says the jury "must" acquit his client, he will show much stronger conviction by swinging his fist down than by merely lifting his hand to the level of the waist and letting it drop to the side.

### II. *The Scope of Manual Gestures*

The following sections indicate the general scope of manual gestures, of which the preceding paragraph gave specific examples. It is to be noted that under the various classifications no distinction is made between that which is material, and that which is intellectual or emotional. Gestures, being purely physical, derive their power to suggest ideas only by virtue of the analogy between ideas and material things or actions. For example, a noble aim is suggested by a high gesture because it is analogous to a lofty tower, let us say; likewise, the inverted palm can convey the idea of emotional restraint because it is a common sign of physical restraint. In considering the scope of gesture the student will do well to bear in mind this significant observation.

*a. Forms of the Hand*

The hand itself is capable of various forms, each of which suggests distinct impressions, especially in conjunction with speech.

1. The upturned palm addresses, presents, affirms, permits, shows openness and geniality.
2. The inverted palm covers, suppresses, prohibits, indicates secrecy and negation.
3. The index finger warns, threatens, points out, emphasizes and isolates specific things.
4. The palm turned outward at an angle to the wrist drives away, and indicates opposition or abhorrence.
5. The clenched fist defies, challenges, denotes intensity, determination, or extreme emphasis.

*b. Positions of the Hand*

Not only do the forms of the hand convey distinctly varying impressions, but so also do the positions of the hand with respect to the body.

1. The gesture may be terminated above the line of the shoulders to denote elevation of any sort, physical, mental or emotional.
2. It may be made below the waist line to convey the impression of low position, base-

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ness, weakness, in short anything literally or figuratively low.

3. The gesture may be terminated between the shoulder and waist lines to express all those matters which involve neither elevation or lowness. This middle plane is most frequently used since it expresses such commonly recurring matters as extent in time or space, numbers, presentation, analysis, direct address, and ordinary reference to persons, places and things.

It is to be noticed that the hand, in addition to moving into a high, low, or middle position, is either directed forward or is passed from the front in a lateral direction. This distinction between a front and a lateral movement can also be used to advantage.

1. The front gestures, being directly toward the audience, are particularly emphatic, and being nearer the audience, are best calculated to suggest nearness in space or time, limited numbers or extent.
2. The lateral gestures, in which the hand moves from the front toward the side, create the impression of great extent, large numbers, distance in time or space, or inclusiveness.

*c. Using Both Hands*

For gestures with any of the hand forms in any position, both hands may be employed to give expression to especial intensity of thought or emotion. The use of both hands is helpful also in depicting such concepts as comparison, contrast, vastness, separation, collecting, balance, and opposition.

*III. Essential Characteristics of Effective Gesture*

Whether gestures be double or single handed, high, middle or low, front or lateral, there are certain characteristics which are essential to their effectiveness. They must be apt, accurately timed and spontaneous.

*a. Aptness*

In saying, "Suit the action to the word, the word to the action," Hamlet gave, in effect, a broad definition of aptness. More specifically, it means a discriminating use of the various hand forms and positions. For example, a lofty concept, such as honor, sacredness, triumph, or a reference to physical elevation finds expression in a high gesture. An insistence on a specific point is italicized, as it were, by the index finger. A portrayal of hopelessness or submission is sug-

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gested by a low gesture. One may be sure that when Hamlet gave that excellent advice to the players, he did not mean to advocate a different gesture for every varying thought and feeling. Such a method of visible expression would put upon the speaker an enormous and ridiculous burden. Fortunately, nothing of the kind is contemplated. As the foregoing classifications indicate, many different things can be suggested by substantially the same gesture. For instance, a clenched fist in a forward position is appropriate to an expression of physical force, emphatic assertion, determination, defiance and challenge; a low gesture is in harmony with a reference to weakness, submission, depravity, low position, hopelessness and kindred matters. On the other hand, it is equally true that a gesture which is in keeping with a certain mood, or type of idea may be very inappropriate for certain other moods or types. An appeal for friendly co-operation would be poorly expressed by a wave of the inverted palm. Aptness, then, requires that a gesture be used, not as a mere irrelevant accompaniment of words but rather as something which actually co-operates with them.

### b. *Accuracy of Timing*

The second essential, accuracy of timing, applies to what may be called the mechanics of

gesture. Practically every gesture of the hands consists of three parts: raising the hand in preparation, the gesture proper, and the dropping of the hand to normal position. To time a gesture accurately, the preparatory part must be deliberately completed in time for the gesture proper to move on the word or word group which the action is intended to support. The two parts are ordinarily made in one continuous movement; but a particularly emphatic effect, similar to that produced by the vocal pause, may be secured by sustaining the hand several instants just before the stroke, or gesture proper. The hand may be held in position at the close of the stroke also, for the sake of fastening the attention of the audience upon the thought just expressed. Even when special emphasis is not desired there should always be a brief sustentation at the end of the stroke before the hand relaxes.

Two or three typical instances of timing a gesture may be of service at this point. Let us take the sentence, "The sponsors of the plan *must* meet their obligations." The upward, preparatory movement is made with the words, "of the plan," so as to be ready for the down stroke on "*must*," after which the hand is relaxed. Again, on such a sentence as, "Across a weary desert the caravan slowly moved," the preparatory part must anticipate the first word because the stroke continues

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throughout the entire statement. As a final example, we shall take an instance requiring gestures in a series, such as, "The people of this city, the people of this state, the people of this nation—all will benefit by this measure." The important additional observation for cases of this kind is that the four strokes, on "city," "state," "nation," and "all," should proceed from one to another without dropping the hand to the side until the end of the series.

### c. *Spontaneity*

Spontaneity, the last characteristic to be discussed, is first in importance. A gesture may now and then be inapt, or badly timed and pass unnoticed, providing it is sufficiently spontaneous to be wholly subordinate to the thought of the speaker. But let a gesture appear calculated, artificial, made-to-order, and the effect is bad, for the audience will see the gesture and the effect of the thought will naturally be discounted. Would it not be better, then, to forego any attempt to study gesture? The detractors cry "Hear! Hear!" Certainly no sane teacher is going to claim that a student of extempore speaking can give much thought to his gesture while attending to his composition and his audience. The reader should remember, however, that a person is not obliged to learn a specific gesture for

each individual statement. He learns certain forms and positions, together with general types of impression which these gestures are best fitted to convey. For instance he learns that a broad sweep gives the impression of large extent or magnitude, and whether in a given speech he refers to vast sums of money, or great stretches of country, or huge contracts, or enormous crowds of people, he knows how to act. Practice, which associates the various kinds of gesture with the different types of thought and emotion, tells the rest of the story. What is claimed, then, is that gestures can be cultivated in practice speaking so that when a person stands before an audience his natural impulses to make gesture are turned instinctively, not into mere action, but into expressive action.

#### F. SUMMARY

We have noted in this chapter that the desirability of studying and practicing gesture is due to the fact that a person's natural expressiveness, however unsatisfactory that may be under the most favorable circumstances, tends to become even more restricted and awkward in front of an audience. The suggestions embodied in the chapter concerned posture, expressions with the head and face, manual gestures, and the essential characteristics of effective gesture.

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The speaker was advised to stand with head and chest erect, feet slightly separated, with one advanced three or four inches, and arms at the sides. Occasional shifts of weight to the retired or advanced foot were advised; also a change of place on the platform now and then. In all cases, a change of position should be free from constraint, since that induces awkwardness and attracts attention. The speaker was next warned against excessive nodding or turning of the head, and urged to keep his eyes constantly upon the eyes of his auditors and to give free play to facial expression. With reference to gestures with the arms and hands, typical examples of both inexpressive and expressive movements were presented. This was followed by a tabulation of the various forms and positions of the hands, with the general scope of expression for each. Aptness, accuracy of timing, and spontaneity were then discussed as the chief characteristics of effective gestures.

## CHAPTER XIV

### CONCLUSION

The final word of advice is—practice! Speak at every opportunity! If your situation does not allow frequent chances, make them by joining a club, class, social, business or professional association which will afford occasions for applying the principles advocated in the foregoing pages!

A few specific suggestions relative to practice may be useful to those who are inexperienced. In the first place, careful investigation and organization, as set forth in the chapter on preparation, are always requisite. In the second place, it is best to talk on relatively easy subjects at first, preferably those which can be developed in greater part by narration or description, such as personal experiences, scenes, pictures, plots of plays or novels, biographies, or historical accounts. If exposition or argument is undertaken, the topic should not be a complex one, but rather an exposition of a simple machine, structure, or process, or an argument on a local or otherwise familiar proposition. Thirdly, the inexperienced

